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The Fine Art of Advertising and Education

“How is a deaf Secondary School student’s interpretation and understanding of the Works of the Masters, in advertising a reflection of his/her Art History experience?”

by

Andrea Rowbottom

A thesis submitted in conformity with the requirements for the degree of Doctorate of Education
Graduate Department of Education
University of Toronto

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The Fine Art of Advertising and Education

Doctorate of Education

1996

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Abstract

This thesis investigates the possibility of an imprint carry-over of a deaf student’s Art History experience. Experience refers to the many possible influences of Art History exposure. The research format for this investigation incorporated full-page magazine advertisements that included a Work of a Master. The magazine advertisements were presented to Secondary deaf students. The responses to the advertisements were analyzed to shed light upon the research question: “How is a deaf Secondary School student’s interpretation and understanding of the Works of the Masters in advertising, a reflection of his/her Art History experience?”

This thesis was designed as a metaphor of a painting. The research canvas was stretched before us, upon which the thesis was built layer upon layer. Each metaphoric component of the research canvas was initially explained at the beginning of its relevant chapter. Perceived as a highway, the Literature Review divided into four collector lanes. Each lane focused upon and investigated an aspect of the question. Central to the question was art education, advertising, and the use of Works of the Masters in advertising. Isolated elements of this research question have been dealt with in previous
studies. No study was found that researched this question or employed advertisements as a research tool in this particular manner.

This research thesis is unique in that it interlaces several areas of investigation. The participants of this study were deaf students who represented a spectrum of intellectual capabilities. They had experienced a particular art room methodology. The subgroups within the group of participants were seen as an advantage. The subgroups became the secondary colours of the research canvas.
Acknowledgments

I wish to express my appreciation to Professor David Booth for his support, guidance and encouragement as my thesis advisor. His sensitivity to the subject, the candidate and the craft of writing are not only indicators of a great teacher but a special human being.

I am grateful for the opportunity to have studied at OISE. My personal and educational spectrum broadened and benefited from the exposure to and guidance of OISE's educational community.

I thank my students, my family and colleagues for their continued cooperation and support as I worked through the challenges of my quest.

I am particularly indebted to Dr. Annie Smith for her inspiration. It was Dr. Smith's innovative ideas of integrating art history into studio experience as a hands-on experience that set my thoughts in motion.
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The Research Question  

The Primary Colour

The purest form of colour from which all hues derive is the primary colour. It is the building block of the palette. The question on which a thesis is built is the primary colour on the researcher's palette from which he or she works. The question must be refined to its purest form for it to stand as a clear statement of inquiry. Paint, the artist's medium, consists of the pigment, often a precious gem, reduced to a powder. The coagulating vehicle, whether wax, egg, water or oil, is blended with the raw material to become the primary colour. The researcher's question, like a primary colour, is composed of a blend of refined elements and a coagulating agent to create a consistency that allows it to adhere to the research canvas stretched before us.

The format for this thesis was perceived metaphorically as a landscape painting. A painter thoughtfully applies the elements and principles of design to build a balanced composition with a centre of interest. The researcher constructed this thesis with "art and advertising" as its focal point. The researched elements and the accumulated data were applied to the research canvas layer upon layer, creating lines of perspective which moved towards the centre of interest.

The primary colour of the research question of this paper will probe the possible connections between deaf and hearing secondary school students' interpretation and understanding of Works of the Masters, in advertising, and the students' Art History experience. The term experience is inclusive of all possible exposures to Art History which the students might have had during their life time. The students' exposure to Art History becomes the coagulating vehicle to create the consistency of the blend. The two elements of the question (a) deaf students' understanding and interpretation of the Works of the Masters in advertising, and (b) the students' exposure to Art History, will be tied directly to Visual Arts curriculum and its correlation to Media Literacy.
In this thesis the intended meaning of Works of the Masters are those historically monumental paintings in Western Art that are held in high esteem for their artistic workmanship, technology and excellence. It is regrettable that “Masters” infers male artists and that paintings of equal quality by female artists are not as recognizable as a Rembrandt or Degas. In addition Works of the Masters excludes works representative of nonwestern cultures. Canadian art and Native art of Canada, although held in high esteem within its own borders, is not categorically placed under the umbrella of Works of the Masters.

The students’ exposure to Art History must be inclusive of non-school related exposure. Family visits to a gallery, coffee-table books, magazines or prints on the wall at home are possible sources of influence on one's incidental learning. Film productions, which give insight into the lives and works of artists, music videos and family holidays are additional possible sources of influence on one's understanding of the Art History. Classroom exposure to Art History can be directly related to the Visual Arts curriculum if the student had the opportunity to enlist in a Secondary Visual Arts course. If the student’s elementary Art programme had introduced aspects of Art History, the elementary art class becomes another possible point of acquisition. However, a student’s classroom exposure to Art History might not necessarily stem from the Visual Arts classroom. Art History impressions and imprints can be the result of exposure in other disciplines. It would be difficult, if not neglectful, to study prehistoric life without introducing the cave paintings of France or to study the Greeks and Egyptians without exposing the students to their art and architecture. Many art classes do not include Art
History as an ingredient of their Visual Arts curriculum, yet it is a possibility that Art History exposure filters through from other disciplines during a student’s schooling in classroom situations.

The acquisition of Art History knowledge and one’s media literacy competency could be directly related to the interpretation of advertisements that correlate Works of the Masters in the advertisement format. The degree to which a student scrutinizes an advertisement, in a knowledgeable manner, could be directly related to the student’s media literacy experience. Without Art History exposure, the student could conceivably formulate views that reflect media knowledge and which overlook the use of the Work of a Master entirely. The many possible interpretations of advertisements that use the Work of a Master as part of the format must be filtered and viewed as a reflection of the student’s Art History and Media Literacy experience collectively.

Applying over thirty years of teaching experience to this research endeavour, the researcher felt comfortably attuned to the academic accommodations and environment for the required interaction with the participants of this study. The researcher has had teaching experience with academically challenged students, students who required an enriched programme and students who required a behavioural modification programme. In addition, the researcher has certification for Special Education, Teacher of the Deaf, Primary, Intermediate and Secondary levels and a Visual Arts Specialist. Academically, the researcher has had the opportunity to teach students representative of a broad spectrum of intellectual capabilities inclusive of physical and psychological complications. The researcher hoped to write interpretively, guided by personal interests and intuitions,
within the confines of expertise, exhibiting sensitivity towards the expressed thoughts of the students as the participants of this study.
Rationale for this Study  The Point of View

The location on which a photographer positions himself or herself to take a particular shot, determines his or her point of view. Similarly, the location on which a painter sets up his or her easel creates the artist's point of view. The photographer and the artist desire the best vantage point; a position from where the vision is clear and unobstructed, yet a view that has the ability to sustain intrigue and interest. The researcher must apply the same artistic tendency in research in creating the point of view. It is important to know the territory and to feel that one's feet are on firm ground. It is impossible to paint on a shaky easel! With knowledge of territory a serious aspect when considering the choice of the research topic, my choice of subject and location of research necessitated the involvement of art education and deaf students.

The chosen ‘point of view’ for this study was based on the fact that I had taught the deaf for many years and my specialty was in the field of Visual Arts. Familiarity of topic and surroundings would hopefully create a comfortable and amiable atmosphere for participants and researcher alike. “It follows that those who engage in research about arts education should have practical knowledge of this specific field” (Courtney, 1987, p. 4).

“Evaluating arts in educational programmes is not the same as evaluating spelling programmes....It requires different readiness by the evaluators, different data, different sensitivities, and different interpretations” (Stake, 1975: iv).

Before the painter puts brush to paper he or she must have an idea, a dream or a seed of thought. As he or she views the world from the ‘point of view,’ that seed of thought germinates as it is nourished by the replay the thoughts, actions and reactions to the surroundings. My seed of thought began as a concern for Visual Arts curriculum content and how that content was presented to students. Influenced by the replay of thought given to student response, in related classroom situations, I became intrigued and concerned as to the possible contiguous situations in life for which Visual Arts content
could be called into service. One everyday situation in which Visual Arts content could be directly applicable was the "reading" of magazines. On nearly every page of a magazine the reader is confronted with advertisements. Every individual is left to the privacy of his or her mind to interpret or ignore the advertisement. At least once in most magazines, a full page advertisement includes a Work of a Master, a famous painting, as part of the format for that advertisement. My concern addresses the problem, "How is the deaf Secondary School student's perceptions and interpretations of the Works of the Masters, in advertising, a reflection of his or her Art History experience?". Is there a connection between the interpretation of the advertisement and the tools of experience used to come to the interpretation?

Working from his/her 'point of view,' a painter usually contributes more to the rendering than what he/she sees before his or her eyes. One painter could give more attention to colour, another to shape or another to contrast. The artist does not follow a prescribed scientific plan; he/she is guided by interest, intuition and inner feelings, influenced by the culture in which he/she is a member. The researcher's perspective was guided by personal experience, interests and intuition with sensitivity towards the thoughts of the students, the subjects of this research study.

Once engaged in research, our feelings enter into the social relationships we engage in during field work and colour our perceptions. Such personal and subjective responses will inevitably influence one's choice of what is noteworthy, what is regarded as problematic and strange, and what appears to be mundane or obvious. One often relies
implicitly on such feelings, and their existence and possible influence must be acknowledged and if possible, explicated in written form.

"The research problem and the setting are closely bound" (Hammersley and Atkinson, 1992, p. 40). In my situation, the student population with which I worked, for the purpose of this study, were deaf secondary students. The students were housed on the same campus. They represented a wide range of intellectual abilities and a diversity of Art History classroom experience.

Until recently, I was the sole art teacher at the largest school for the deaf in Canada and am very aware of the mode of learning within the deaf classes. In addition, I shared my secondary classroom with teachers of hearing students. I was in an informed position to know teaching and learning modes of the deaf students within the school. The fact that the deaf participants’ classes were on campus, coupled with my familiarity of surroundings, created a convenient research site for this study. It was anticipated that within the confines of one campus, a variety of teaching methods and curriculum interpretation could provide a suitable data base.

This thesis represents a verbal landscape rather than a collage of portraits. Portraits require an in-depth study of the many facets of a person’s character and experiences. Such a study would require a case-study of individuals over a long period of time. For my purposes I stopped the camera as it were, stepped into the scene of one frame, in a life situation and reflected upon that one frame. Each individual frame focused upon and represented one student viewing an advertisement, that incorporated a Work of a Master as part of its format. The verbal landscape will be made up of the analytical interpretation
and comparison of each and every frame that captured the spontaneous interpretations and understandings of each participant as he or she momentarily studied each of five selected advertisements.
A Pilot Study  The Cartoon of the Thesis

A pilot study is not unlike a cartoon in its artistic sense. A cartoon is a sketched drawing that is worked up as a possible plan for a full blown painting to be executed at a later date. The purpose of the cartoon is to provide a clear black and white image that can be studied for its balance, form and meaning. If seen as worthwhile, the cartoon is then transformed into a colourful depiction upon a canvas. The pilot study stands as the cartoon of the research project on which this paper is based.

Prior to embarking on this particular research quest, it was important to test the waters, to see if indeed there is a link between art history knowledge and understanding, and one's perception of how and what one sees. The connection between the possibility of a link between one's art history knowledge and one's response to an advertisement, had grown from a personal interest and attraction towards Works of the Masters in advertising. I have accumulated near forty such advertisements and anticipate the acquisition of more examples. At first I viewed the advertisements as a fascinating use of works of art. Later I saw the advertisements as a spring-board for teaching art history from a common ground, the repetitive pass-time habit of individuals to browse through magazines.

Beginning one's introduction to art history from the starting point of an advertisement, could possibly be seen by the student, as less threatening than usual text book methods. Advertisements would be relevant and user friendly for today's youth, who are generally very media orientated. It has been expressed that virtually all one knows or thinks he or she knows about the world comes through Media (Ministry of Education, 1989). Magazines are one of the links in the chain of Media produced material, that are readily available for the purpose of leisure reading in many homes and in
school libraries. Advertisements are an economic necessity and a common component of magazines. A select portion of full-page ads in magazines has a Work of a Master as part of its format. Works of the Masters in advertising have become popular in advertising circles.

In recent years, one could glance through a magazine and probably come upon at least one full page ad that had incorporated a Work of a Master. In addition to the versatility of magazine ads as an introduction to art history, I saw the comparative connections between the symbolism within the Works of the Masters and the symbolism prevalent in advertising as yet another teaching tool. Students could be led to view the advertisements not only to better understand the symbolism of art and that of advertising, but to gain an awareness of the use and abuse of media. I would hope that by utilizing advertisements with Works of the Masters as a teaching resource, the outcome would be the development of knowledgeable consumers who would build a workable knowledge of Art and advertising. Before any practical application could be made of the advertisements, I thought it wise to field a pilot study.

The pilot study involved two distinct groups of professionals that I had occasion to meet in two different classes during postgraduate studies. During the first day of each class as each student was given an opportunity to introduce himself or herself, I noted his or her interests and educational fields. The two groups for the pilot study were comprised of postgraduate students. The age range of 25 - 45 years seemed relatively consistent. The male/female ratio within each group was similar, two men in one group and three in the other. Both groups were equal in size with sixteen participants each. Group A
consisted of adult learners who were not involved in teaching the arts and were generally not avid arts supporters, nor did their post-secondary education include the Arts to any degree. Group A participants had their minds focused upon world pollution and the power of media in world politics. Group B were adult learners who were very orientated to the Arts and dedicated to its cause. Almost all of Group B was gainfully employed in an Arts field.

Before I could proceed with the pilot study, the primary step towards surveying the two groups was to administer a permission form. Step two was to administer a prepared response sheet independently to the two groups. The one stipulation made by the researcher was that there be no communication between the participants prior to or during the recording of their responses. It was important to eliminate the possibility of one person's expressed thoughts influencing another participant’s response. The response paper consisted of one sheet divided evenly into five sections. Each section was numbered concurrently from 1 to 5. Five advertisements, which clearly illustrated the use of Works of the Masters in the format, had been previously selected. The ads were mounted individually on mat board, that had been cut precisely the same size (12 x 15 inches). The advertisements were chosen to represent a span of Art History, making certain that one period in history did not dominate the content of the selected advertisements. The advertisements were numbered 1-5 and stood on the blackboard ledge. The participants were encouraged to come forward and view the examples closely. The participants were then cautioned a second time not to communicate as they viewed the advertisements or as they wrote their responses. There was no time limit and one was not required. The
participants were told that they could respond to the numbered advertisements in any order. No mention was made of the term “Art History” or “works of art” prior to the distribution of the response sheets. I did not wish to skew the results by inferring intended response. I illustrate the importance of inference as a variable in research by referring to Bierley, 1985 (Moore, Isen, 1990). Bierley’s instructions to his subjects included asking them to predict the onset of music. By using the word “music,” the subjects were awakened to the link between the slides and the music. The subjects’ level of awareness became troublesome to the results of the Bierley study.

As the participants completed their response sheets they handed them to me face-down. I did not wish to identify participants by handwriting or colour of ink. I felt that it was important to remain as unbiased as possible and to maintain anonymity of the subjects. Still in a face-down position, the response sheets were then shuffled. Group A and Group B response sheets were kept in separate folders for analysis purposes.

Group A’s responses were dealt with first. All responses were recorded on my response chart. I recorded the responses for Advertisement #1 from all Group A participants. If a particular response was repeated by more than one subject, a tick was placed in front of the original recording on my response chart. The same procedure was followed to tabulate the responses to all five advertisements. Group B’s responses were recorded in similar manner on a corresponding response chart. Responses were then categorized according to positive and negative responses. It became apparent when reading the responses as recorded on the chart, that the responses fell neatly into the two categories. Very few comments could have been interpreted as either negative or positive.
One such example "something valuable to sell something cheap" was recorded. I saw this as a negative comment because it had the connotation of disgust supported by other comments by the same participant. However one could see the comment as positive in that it noted the use of art and appraised art as valuable. Since there was no mention of the work of art or its artist, I concluded that the comment was meant as a negative response. Positive comments included such responses as: "clever", "classy", "good idea", "I saw the art immediately." Negative responses included: "they have their nerve", "I hate it", "I don't understand the connection, misleading."

A summary chart of responses was compiled for each of the five advertisements and for each of the two Groups. In all, there were ten summary charts of recorded responses. Each response chart for Group A was compared to the five corresponding response charts of Group B. The number of positive and negative responses were tabulated. The forcefulness of the expressed thought of each response and the linguistic structure of the response was noted.

Keeping in mind the make-up of Group A, as predominantly non-arts involved people, the observations of Group A were as follows: There was many more negative comments on Group A's response sheets. There were few references to artistic terminology. There was little discussion within Group A's responses about the Works of the Masters as an artistic component of the five advertisements. I noted however many more environmentally related comments amongst the non-arts persons' responses. Women's issues and in particular, the use and abuse of women as portrayed by the media, was a commonality amongst Group A's comments. It was noted that Group A used many
more single word comments, naming objects they identified within each advertisement. They similarly expressed their feelings in single words. The linguistic structure of Group A’s responses was generally short, often expressed as a single word. It was perceived by the researcher that Group A participant responses had a missing link.

There did not seem to be a connection made between the work of art and the product promoted by the advertisement. It does not mean that Group A did not grasp the connection, although some noted that they did not “get it.” It does point out that they did not see a connection as noteworthy. Group A suggested through their responses that art was valuable and historical, but they did not illustrate a clear understanding of what the artist was trying to relate. Group A tended to see the use of Works of the Masters in advertising as a desecration of a relic. Some Group A participants used the word “disgusting” to describe their reaction to Works of the Masters in advertising. It seemed possible that the more art knowledge one had acquired, the more tolerant one could be towards accepting the use of Works of the Masters in advertising.

Group B, the participants, who were self-labelled arts educated, and arts employed, tended to see the advertisements globally, in that they saw the advertisement as a whole, as reflected by their comments. They searched for clues and information that knitted the painting to the product. Their responses showed that they saw patterns in the line, the use of colour and the design. It has been established Group B has been exposed to the arts. Their acquired art knowledge was evident but more importantly, most Group B participants had experienced the arts as a field of study. Group B had tactually embraced arts content, therefore their knowledge was meaningfully rooted, a conclusion
based on the theory of holistic learning (Miller, Cassie, Drake, 1990). Group B responded with more in-depth vision toward the art work itself, which could be the result of educational exposure. Many commented that they saw the art work first, the advertisement second, and then their eyes went back to the work of art. Group B was more prolific with their descriptions of feelings and observations, writing in longer phrases and sentences, sometimes in a flowery style.

The participants of Group B commented upon the principles of design and composition, including reference to colour, shade, style, balance, line, format and layout. Group B saw the figures in the advertisements as cultural symbols. Only one member of the Group B saw the use of a Work of a Master as inappropriate. Collectively they saw the use of the Works of the Masters as pictorial metaphors of "good, quality and as treasures in life." Group B tended to see the connection between the painting and the advertisement and saw this as a positive quality of the advertisement. As a comparison, the group who objected most to the use of Works of the Masters in advertising, appeared to be least familiar with art knowledge; the group with more apparent understanding of great art work was more acceptable of the use of fine art reproductions as an aid to promoting a product or service.

The analysis of Group A and B's responses, as seen on the summary charts, could be interpreted as the responses of two very different kinds of people. The difference could be attributed to the participants' backgrounds and interests. Perception and knowledge enjoy a reciprocal relationship. The outcome of perceptual experiences is based upon previous knowledge; the outcome of the experience, as far as knowledge is concerned, is
relative to how the experience is perceived. Perception and knowledge go hand in hand interdependently. The knowledge of one experience is the building block of information for the next. The culmination of knowledge acquired from one experience to the next, influences the interpretation of each successive experience (Berger, 1977).

Experience builds the body of information. Experiential learning through the Arts provides the learner retinal impressions with tactile values. The tactile sensations give added meaning to one's perception, enriching the impression in the mind. The motor/movement component of learning is a valuable tool that gives meaning to an individual actively involved in processing signs and symbols (Wilkinson, 1993). When an individual explores human situations through active participation requiring body movement, the active involvement is a key to developing sophisticated language and understanding.

The interpretation of the symbolism of works of art can only be as in-depth as the blocks of knowledge on which the interpretation is built. Similarly, one can only interpret the symbolism in advertising to the extent of one's exposure. Past experience serves as a resource tool that makes understanding and interpretation possible. People learn through experience and their artistic experiences involve their whole being (Trembley, 1992). The cognitive content of what one learns is determined by the nature of the experiences in which the learning takes place. The methods of learning are intricate to the experience and the two (method and content) can not be separated (Phenix, 1958). Both Trembley and Phenix stress the importance of experience as a tether to learning. Trembley takes the
link one step further, expressing the view that the “type” of experience, as influenced by the methodology, affects thinking processes.

I felt encouraged by the dramatic contrast of participant responses in the pilot study. I was hopeful for the possibility of this present research venture. Group A and Group B of the pilot project contrasted in several ways: what they perceived, how they felt, what they said and how they expressed themselves. There was no great decision made in selecting the participants and forming the groups. All participants were enrolled in their respective courses; perchance I was a classmate of all participants. No participants were dropped from my list; none were chosen for a particular reason; all participants willingly agreed to participate; all participants signed the “consent to participate” form. The formation of Group A and Group B was exempt of any partiality towards the choice of or exclusion of anyone other than each class group as a whole. However, the analysis of the responses gave interesting results. After reworking and refining the initial concept of the pilot project, I was then ready to tackle the question. The pilot study proved to be a worthwhile “cartoon” exhibiting a clear black and white outline. From the cartoon a detailed research project could be created, colourfully envisaged as a verbal landscape upon the research canvas.
The Literature Review  The Aerial Perspective

Looking down from above provides a bird’s-eye view perspective of the literature surrounding the topic and related sources of knowledge. From our vantage point above, we see the literature review as a four-lane highway, paving the road to understanding the facets of knowledge that relate to the study.

The organization of the literature review, perceived as a highway, will be constructed as follows:

Lane One:  The Relationship between Advertising and Art

Lane Two:  Art History and Education

Lane Three:  The Art of Advertising  (Works of the Masters in advertising)

Lane Four:  The Advertiser’s Perspective (using Works of the Masters)

(see Figure 1)

Lane one will survey the evolution of advertising, illustrating its relationship to art, historically, structurally, and semiotically. Lane two will explore the growing pains of art history, as a component of Art Education. The third lane of the highway of the literature review will investigate the use of Works of the Masters in advertisements. Lane four will take the form of annotated journal report. It will be an investigative search into the current use of Works of the Masters, in advertising. The four sections of the literature review will follow four very distinct veins of thought as each comprises a collector lane, off the express-way of the quest. However, it is anticipated that at the conclusion of each of the four surveys, a cloverleaf will reunite the traveler back to the express lane, culminating in unity of thought and purpose. The four-lane format of the review is necessary to cover all aspects of the terms of the question: Advertising, Works of the Masters in Advertising and Art Education and Art History in Education. It would appear
Figure 1: The Aerial Perspective as the Literature Review is perceived as an expressway. There are four collector lanes, each one being a roadway for a literature investigation into an aspect of the research question.
that no study has investigated the reflections of participants’ thoughts of Works of the Masters in advertising. Work has been compiled as to the significance of the semiotics of Art (Berger, 1977) and the semiotics of advertising (Dyer, 1988) illustrating the influence of visual symbolism on thinking. Although this is a fascinating aspect of how and why people perceive an advertisement, I am concerned with the influence of the student’s Art History experience on the interpretation of an advertisement (which makes use of a Work of a Master) rather than the interpretation of the semiotics of the art or the advertisement.

**Lane One: The Relationship of Advertising to Art:**

There is a strong bond between advertising and the history of art. They are both semantic structures in which signs and symbols work together to communicate a visual message (Berger, 1977). The close association of advertising and works of art make it a feasible resource tool when considering the thesis question. There is a consistent similarity of structure and purpose between works of art and advertising.

Although the history of advertising is not as ancient as the history of art, nonetheless, advertising has been in existence for centuries. Advertising has been a motivating, persuasive force in the world for over 5000 years. The first advertisement took the form of a grape vine hang above the doorway of a wine merchant in ancient Babylon (Dalley, 1983). The grape vine became a symbol for wine in the minds of the local Babylonians, creating a visual association between “vine” and “wine.”

The close association of advertising and art by way of design, as a communicative force, and their semiotic structure make their comparison applicable to this thesis. Art is perhaps humanity’s most essential language, a universal language. Unlike the natural
languages of a mother-tongue, a universal language is understood or appreciated through
the senses, and does not need to be translated into one’s natural language to be
comprehended. While art communicates its messages through visual images rather than
words, (there are exceptions however), we use words to describe images, reactions,
sensations, and feelings we have about the objects within the art we view. Art is a
universal language, in that people from many different linguistic backgrounds can view art
and respond to it in their own natural language and their own way. The communication
between the artist and the viewer is open to the interpretation of the viewer (Brommer,
1988) regardless of the natural language.

Advertisements are an art form, and as such, their images speak a universal
language. Art images open communication between the creator of the ad and the
consumer. As an art form, advertisements are built upon a semantic structure of signs,
symbols and icons. The iconic forms seen in advertisements are a reflection of the icons of
fine art. As art and advertising evolved through time, both art and advertising relied
heavily upon the support system of signs, symbols and icon images. The logo is an iconic
image that is prevalent in advertising.

In modern times the “logo” serves the same purpose, as did the grape vine long
ago. A logo is a representative symbol for advertising purposes. It is identifiably
associated with a company, a product, a service, an organization or perhaps a team.
People see the logo and automatically think of the subject matter symbolized by the logo.
Small children can read a logo before they are considered readers. I once taught a group
of nonreaders to “read” by having the students collect logos and package labels in a scrap
book. It was amazing that the children could go through their books page by page and relate information about each entry. Logos are very efficient. A logo can be read instantly. The logo is seen holistically in its entirety. Words require a longer span of time to be digested.

Logos, like the grape vine in Babylon, can be interpreted rapidly, without dependency on the printed word. The printed word might well be part of a logo, but is seen as part of the whole. A child might not be ready to interpret alphabet symbols, but can make an association by reading the overall logo. I use the example of "A&P." Many young children might not necessarily know the letter names A, P, and they probably would not know that A&P stands for Atlantic and Pacific. The child does however make an association between A&P and "food" or "shopping." A&P does not mean "food" but is identified by association.

Some works of art have become logos to society. Such works of art are immediately recognized and make a statement as "art," but are not necessarily studied for detail or meaning. The "Mona Lisa" is like a logo. The image is recognized by thousands as art and is seen as special. Many people, who recognize the Mona Lisa as art, do not necessarily know the name of the painting or the story behind its creation. The art logo of Mona Lisa is very similar to the A&P logo. Both images are symbolic logos, in the mind of the viewer, that stand for a word, or a thought, by association. Works of art in a variety of forms could be classified as logos, in that they are seen in association. "The Thinker" (1879-89) is a sculpture that has reached logo status. "The Thinker" is recognizable as art but is not necessarily known by name. The actual size of the sculpture
(27 inches) or the artist’s name (Rodin) is not commonly known. The pyramid is an architectural art form that is immediately recognized and seen in association with Egypt or perhaps mummies. The totem pole has become an art logo, seen as a symbol of our Native People. The later example, though firm in the minds of many, is erroneously attributed to all First Nation people. The totem however, is representative of a few tribal groups.

The maple leaf is a very recognizable logo. The colour of the leaf can however dictate the interpretation. One could see a green maple leaf and associate it with Spring or the environment. On seeing a red maple leaf one might think “Canada.” It is feasible that the red maple leaf might also be seen in association with beer, air travel, or politics. If advertisers use the red maple leaf as part of an advertising logo, they are trying to say “We are Canadian.” A blue maple leaf might be associated with hockey or Toronto, whereas an orange leaf might signify Autumn.

Colour is of prime importance to advertising (Morgan, 1994). The Colour Marketing Group (CMG) is an international association of design professionals, who have been in existence for 33 years. The focus of the association is to identify trends, decide were the trend is going, and translate that information into saleable colours for industry and advertising. CMG must be mindful of social issues, politics, the environment, the economy and cultural diversity. The recommendations for colour are then offered to industry, the advertising industry in particular, for further consideration before an advertisement is formulated (Klich, 1995). Colour has symbolic significance in our lives. Various studies of colour symbolism, over a span of time, have shown that colour has a
felt-meaning to specific groups of people through history (Morgan, 1994). Colours in advertising must attract attention and must present a message that represents the product in a positive light. Advertisements are often for a targeted audience for example: adults, seniors, children, teens or women.

Research has shown that particular groups of individuals respond best to select colours, therefore colour association is a vital consideration for advertising (Morgan, 1994). Red and orange are good attention-grabbing colours, particularly for young people. Brown is a soothing colour but is not an attention-grabber. Brown appeals to older people and represents “wholesome goodness” and natural foods. Green has come to be associated with the environment. Yellowish-green must be avoided for food advertisements because it suggests sickness. Bright blue is used as a background for the young, whereas pale blue is more appealing to seniors. Dark blue suggests “confidence.” White is often chosen for background; the foreground stands out against white. Consumers associate white with cleanliness, purity and hygiene. Black is associated with sophistication and a fashionable life style and is frequently seen with gold and silver to suggest wealth and luxury. Everyone has their favourite colours and each group of people responds favourably to particular shades. The colour combination chosen for an advertisement must meet several criteria: it must be pleasing to the eye; the colour must attract attention; it must be easily read; the selected colour must appeal to the targeted audience; as well as, the colour must compliment the product (Morgan, 1994).

Colours are consciously and subconsciously seen in association. Historically, the Romans associated purple with royalty and blue with law and authority, a tradition that
has continued to this day. On its negative side, red is often associated with fire, blood and
danger. In China red is a symbol of wealth and happiness. In Zambia, red is associated
with thunder and lightning; consequently, Zambians avoid wearing red. In some countries
black is associated with death and white signifies purity, while other countries associate
white with death (Morgan, 1994). An advertiser has to be very careful working in a world
market, considering the fact that colour association varies from region to region and
culture to culture.

The consideration given to the use of colour for advertising purposes illustrates the
application of the social sciences in the field of advertising. The social sciences are
brought into play to learn, understand and apply the whats, whys and hows of consumer
behaviour. The consumer is influenced by the principles of design: colour, size, shape,
texture and line. Each principle of design must be carefully considered concerning the
buying habits of the targeted audience.

Collectively, the three disciplines of psychology, sociology, and anthropology are
basic tools in the world of advertising. It is important for the advertiser to understand
why people think the way they do. The advertiser must try to perceive what motivates
thinking. It is important for the advertiser to understand the demographic makeup of the
population for which the ad is written. The advertiser must be aware of the age, culture,
religion, education, occupation, and economic conditions of the targeted audience. Just as
CMG considers social issues, politics, the environment, the economy and cultural
diversity, before making colour recommendations, the advertiser must make the same
considerations, when formulating the components of the ad. The advertiser applies the
knowledge of anthropological awareness, if the ad is to work within a particular cultural
group of society, or if the product is to have global exposure.

Culture is an important consideration when an advertisement is drafted. What
might be acceptable in one country could be met with opposition in another. A Canadian
ad executive, Marcee Rudy, stated that European advertisements focus on how “cool it is”
to use the product rather than the products usefulness. British ads make use of humor.
There is something to be said for being humored into compliance. British television
advertisements are presented in five minute chunks of time, as compared to our one
minute commercials that pepper the programme. It is important for the British ads to
entertain, or the audience would be lost. Japanese ads are frequently grounded in their
ancient culture and tend to be perplexing to outsiders. Canadian and American ads are
comparable, with few differences. Canada is under great influence from American
advertising. The close proximity of the two countries and the availability of American
programmes creates a market for American advertising. Printed materials and packaged
goods flow freely across the border (Toronto Star, May 7, 1995, p. D5). However, there
is more to advertising research than cultural and colour considerations.

Through the disciplines of psychology, sociology and anthropology, one can study
aspects of our daily lives. The social sciences have researched by testing, polling,
surveying, and observation. The results of those studies have worked as tools to educate
the business world, governments, and industry. Social science research has shown
business and industry the best possible approach, to influence public thinking (Kruskal,
1982).
Through psychology, researchers have studied how learning occurs, which is basic to education. Advertisers wishing to educate the public to a particular way of thinking, apply the knowledge of psychology research. Marketing psychology stresses the emotional needs of the buyer. An emotional need of the consumer could be to feel glamorous, to feel special, sexy, masculine, needed or wanted. The colour scheme of the advertisement could trigger an emotional response to the consumer's inner need. Research has also shown that women respond more to colour than do men (Kruskal, 1982). Colour adds life and vitality to the advertisement. It is the number one reinforcer. Research based on psychological responses supports the decisions made by the advertiser.

There is a vast contrast between a plain brown wrapper and glossy, metallic packaging. The visual clues create the desired mood. The glossy, metallic or colourful wrapper attracts attention, looks luxuriant and appears desirable. Colour and its association have subtle ramifications in advertising. The bright yellow package that states that the product is "lemon fresh" is attractive, appealing and implies "clean." The lemon scent however adds no functional benefit to the product, but the idea of lemon fresh sells the product.

It is estimated that the average person is bombarded with a minimum of 150 commercial messages a day. In an attempt to defend self, the human brain sets up an internal process called perceptual screening (Kruskal, 1982). A vast majority of the messages are tuned out, as the viewer continually screens commercial assaults. The advertiser must be crafty enough to design an advertisement that breaks the boredom barrier of the subconscious screening process. Intrigue and repetition are two keys that
unlock the tune-out code. If ads are interesting and suggestive and if they are repeated over again, the message makes an impression, breaking the screening barrier.

How people learn, influences how they acquire or change attitudes. Through psychology, the subject is conditioned by the pairing of stimulus and response (Atkinson, 1971). Attitudinal change has been successfully demonstrated by psychological research through conditioning. Advertising has adopted conditioning; the consumer experiences a stimulus response reaction towards products and services. Conditioning can be recognized as the force at work behind the recognition of many commercial symbols. As an example, McDonald's golden arches "M" has become a commercial logo that has peppered the minds of millions to become instantly recognizable. The conditioning process worked so well that some trade names have actually grown to represent all products in their category. "Kleenex" is the best example of a trade name that is commonly used to mean "tissue." When one asks, "Do you have a Kleenex?", the individual is not inquiring as to brand. "Coke" is another brand name that is frequently used to mean a cola drink and not necessarily a particular company. "Carnation" and "Pabulum" are two other examples of brand names that have come to mean the commodity rather than the product. The brand name became synonymous with all brands through the applied conditioning of advertising.

Operant conditioning, a learning theory first developed by Edward Thorndike early in this century, is prevalent in advertising as well. The term operant conditioning refers to the combination of stimulus and response followed by reinforcement (Kruskal, 1982). The advertiser promises the purchaser that if she uses the product she will be as glamorous as
the model in the ad; or if the purchaser uses the medication he or she will experience "fast relief." The promises represent the reinforcements of the operant conditioning process as it applies to advertising.

The motivations behind buying decisions are critical to marketing. Millions of dollars and hours of research have been spent to learn how to motivate consumers to buy goods and services. A brief study of any one magazine will reveal many needs and emotions to which the advertisements appeal. Banks, insurance companies and investment firms appeal to the public's need for security. Many advertisements target the mother. Mothers are often the caregivers and frequently the purchasers of the necessities for the family. An ad might depict a caring mother. No mother wants to be excluded from the realm of being seen as "caring." The woman is psychologically forced into buying the product for fear of not being perceived as a caring Mom. Fear is frequently the motivating force behind an ad. The consumer is led to believe that if he or she does not purchase a particular toothpaste his or her teeth will suddenly decay. Some ads appeal to one's self-esteem, inferring that intelligent, successful people use the product. On the other hand some ads suggest that slim, shapely people are successful. Other products or services are offered in such a way as to appeal to one's sense of duty. The ad might suggest that a dutiful son or daughter would see that his or her parents receive the benefit of the product. Many ads target animal lovers and appeal to one's sense of responsibility to provide the best for the pet.

Little advertising research has been undertaken to study the relationship between affective traces and subsequent behaviour. Such research would explore the relationship
between state of mind and atmosphere and the product (Moore, Isen, 1990). Most studies that considered consumer behaviour, dealt with attitude and attitudinal change. "Affect" however, is another aspect of consumer behaviour that is often grouped with or confused with attitude. Affect is directly linked to state of arousal; it is the trace of emotional response. The response could be positive or negative, strong or weak, but "affect" is the antecedent to the establishment of a cognitive trace, the ability to remember and recall. When an individual experiences a positive affect, subsequent experiences with the same product will cause a reexperience of the same feelings. A very positive affect could create stronger feelings, resulting in a favourable attitude (Moore, Isen, 1990). Any number of factors may influence the attitude. Favourable product performance, success in mastering a complicated product, surrounding circumstances when the product was used, or exposure to further advertising could influence attitude towards the product. One dimension of the affect component is the context wherein the advertisement took place. The advertisement is seen by the viewer within the confines of a printed page or in the middle of a television programme. The consumer's reaction to the advertisement is influenced by the content of the magazine surrounding the advertisement. In similar manner the content of the television programme influences the perspective of the commercial. It was found that the more complex the material, whether magazine article or television programme, the more complex an advertisement was preferred (Moore, Isen, 1990).

Although advertisers do resort to fear tactics to promote sales, generally they try to create positive moods in hopes that the attitude will rub off on the consumers' view of
the product. Setting the mood is classical conditioning of consumer behaviour. Moore and Isen (1990) reported that one researcher, Gore (1982), used mood conditioning to illustrate how consumer behaviour can be manipulated. Gore showed subjects slides of pens of two different colours. Simultaneously, he played liked or disliked music. The researcher was able to prove that the mood set by the music influenced the choice of pen.

In addition, Moore and Isen (1990) referred to Friestad and Thorson (1986) study to illustrate that motionally charged advertisements had a positive effect on long-term memory. The key premise of the Friestad, Thorson approach is that an experience that occurs in the presence of emotional arousal, leaves much stronger episodic traces that can be integrated into the semantic memory related to the advertisement. The greater the participant involvement, the greater the integration (Moore, Isen, 1990).

Research has shown that mood and setting have a long-term influence on a consumer’s impression of an advertisement (Moore, Isen, 1990). In similar manner, mood and setting could influence one’s impression of works of art. The atmosphere created by the gallery could have a lasting effect upon the viewer’s perception of art. Uniformed security guards, a hushed atmosphere in which no one dares to laugh or speak above a whisper and the absence of comfortable seating, do not create an inviting situation. Conversely, the silent stiffness of the gallery could be received as threatening, leaving the viewer with a negative impression of art in general.

Building on the research of Friestad and Thorson, transformational advertising has become popular and profitable. The consumer experiences the product and builds a psychological image of the product through transformation. Passing out samples at the
grocery store, putting samples in the mail-box, or offering a test drive are hands-on situations that make the experience with the product more exciting, enjoyable or rewarding. The positive affect of the experience is reinforced by the hands-on involvement of transformation advertising (Moore, Isen, 1990).

If the results of advertising research were applied to the Arts, it could be assumed that pleasant, comfortable surroundings, congenial guides and perhaps mood music could induce positive affects and attitudinal change towards works of art by the general public. Is it possible that through transformation, exposure to works of art could be a warm, memorable experience, causing an attitudinal change.

At various times in History, politically motivated advertisements and works of art have been created for the purpose of public persuasion. In the first century AD, in Pompeii, there were political ads that advised the readers to vote for a particular candidate for public office. The advertisement proceeded to advise the public against voting for others (Dalley, 1983). Many artists have made political statements through the vehicle of their art. Norman Rockwell's war-time paintings portrayed the American family as a loving, caring unit with a sense of community. Rockwell's soldier was never brutal or bloody but instead a typical small town boy in uniform, sometimes helping Mom, when home on leave. Rockwell's war-time images of America became an advertisement selling an attitude and an ideal to the American people. Rockwell's paintings entered thousands of homes across the country as the cover for "Saturday Evening Post." When a new editor decided to drop Rockwell from the cover, sales dropped as well. The painting sold
the magazine; the painting sold an attitude. As previously stated, the first few seconds of viewing an advertisement or a work of art form a lasting impression (Brommer, 1988).

Contrary to Rockwell's example and to the other extreme, communistic beliefs and propaganda have been dramatically portrayed at the hand of the artist, particularly in Eastern Europe, Russia and China. Angular shapes, crisp lines and contrasting colours within a poster format, have been used to express strong political ideals (Dalley, 1983). Modern China used art to educate the masses through political propaganda. To serve as an illustrative example, the 1977 political poster "Crushing the Gang of Four," depicted an oversized team representative of farmers, soldiers and labourers crushing recognizable government leaders held tightly in a closed fist. The 1977 political poster, created by an artist was an advertisement with a political cause, but as well it was a work of art designed to sell the ideals of reform. The visual impact of the poster made it not only a work of art with expressive properties but an advertisement created to accomplish a political objective.

Application of the Arts as a persuasive tool for advertising has gained international favour. The use of words and phrases that illustrate a clear reference to the Arts is common practice in advertising. I scanned the advertisements of magazines that happened to be on my coffee-table. From just two magazines I was able to compile a list of ads with Art references. The advertisements reflected Arts references directly or implied the Arts by association of ideas: inspired, certified rare, special edition, if photography is the art of painting with light, this is the ultimate canvas, a three-act drama unfolds in living colour, the art of creating gold leaf was discovered 5400 years
 ago, some things can not be rushed like a fine wine and a work of art, finest edition, perfumes like an orchestra, the art of being unique, genius, appreciate, state of the art, a masterpiece of design, some of the most impressive works of art were inspired by nature, landscapes like this have inspired poets, artists and Jeep engines (City & Country Home, November, 1994, Equinox, January, 1995).

With a knowledge of social science research in mind, advertisements are created with concepts that advance the promotion of the product or service. The arts is one concept vehicle that is used to transport the image of the product or service to the consumer through advertising. The above list of linguistically presented references, drawn from magazine advertisements, illustrates how advertisers utilize the fact that people generally have a high regard for the Arts. The Arts stand as a symbol for what is good, treasured, special or revered by the general public. Advertising utilizes the esteem of the Arts as a symbol that is in the minds of prospective buyers, as a suggestive parallel reference to the product itself (Berger, 1977).

All branches of the Arts - drama, dance, photography, painting, sculpturing, printmaking, graphic arts, architecture, and music - have been integrated into advertising in innovative ways. Classic examples, representative of the integration of the Arts in advertising, are prevalent in magazines, newspapers and billboards. Recently, I spotted an ad in the newspaper that read “I could write forever about how great it is” (Toronto Star, May 6, 1995, p. A21). The printed caption was in old English font. Over the caption was an image of William Shakespeare. The advertisement was promoting new homes. Were the homes Tudor style or were the street names associated with
Shakespeare? No. The Arts are perceived as special, elite and cultured, a step above the ordinary. Shakespeare, drama and old English script are associated with the Arts and perceived in the same light. The bust of Shakespeare and the old English font were in fact used as symbols of social attitudes. The bust of Shakespeare served as a logo to call to mind an attitude, that in turn is subconsciously associated with a home.

Music is one member of the family of the Arts. As an Art, music is important to society. It is elevated as special, pleasurable and rewarding. Excerpts from classical music, Gregorian chants or Broadway shows are frequently an intricate part of an advertisement. Each style of music is instrumental in setting a mood which in turn enhances the advertising package. The wide variety of musical tastes can be matched to a broad spectrum of musical styles for any selected audience. The advertiser must be clever enough to match the style of music to audience taste, yet select music that is representative of the product or service. In time the music becomes representative of the product to the listener’s ears. The music for a particular product then becomes an auditory logo. After the consumer has heard the music repeatedly, he or she thinks of the product by association.

Theme music for advertising purposes could be compared to the ringing of bells during Mass. The bells awaken the worshipper to an important point in the service. The music of an ad alerts the consumer to the product or service. The visual and auditory components of the advertisement work together to transmit the message. The auditory component however can call to mind the product even if the consumer is preoccupied. The auditory logo for “Sesame Street” stands as an example of music chosen to set a
tone; the pictorial image of skipping children is heightened by the skipping beat of the musical accompaniment. The "Sesame Street" music acts as an alarm; the music calls the attention of the young children; the music is the signal that the programme is about to begin. The "Sesame Street" music is an influential factor in the advertising promotion of the programme.

Music symbolism in advertising need not be auditory in nature. The suggestion of music, illustrated by the symbolism of notes, instruments and composers' busts, can be equally effective. The award winning ad of KSJN Radio is an example of a pictorial reference to music (see Figure 2). Portraits of the great composers represent the quality of musical selection on KSJN Radio. The advertisement was a full size billboard that utilized the portraits as a symbol of quality listening.

Some might think of billboards as a brain child of modern advertising. Centuries ago, however in Egypt, huge rock slabs were the billboards of the day. The advertising tablets, erected along roadsides, had messages carved in the stone. The traveler read the message from his or her own vantage point, perhaps from the back of a camel (Dalley, 1983). Billboards can be informative. They can also be a motivating force that could influence human behaviour. It is possible to create a visual representation for music through graphic or pictorial symbolism as illustrated by the KSJN Radio ad. The music symbol becomes a signifier of quality or enjoyment in the mind of the consumer. Music, as one of the Arts, is used both auditorily and visually by advertising to promote an attitude or sentiment.
Figure 2: The KSJN Radio advertisement used the symbolism of music to signify quality listening. Rather than use the traditional "notes" the ad used busts of famous composers to signify quality music.
Like music, architecture is another branch of the Arts that is used symbolically in advertising. Famous structures are incorporated into ads to signal strength, historic value, a testimony to time and man's accomplishments. The CIGNA advertisement for newspapers and magazines made use of the ruins of the Roman coliseum (see Figure 3). The historical building seems to reinforce the historic stability of the corporation. The nostalgic association with the building attracts the viewer's attention. However, in small print the insurance company is making a claim that in America the collapse of such a building would be fully covered. Big Ben, the Taj Mahal, Greek temples and steps ascending to halls of learning are all examples of architectural structures that grace the format of advertisements in an effort to reflect strength and stability.

Paintings that include "Works of the Masters" are the most visible of the Arts and are most certainly in advertisements. One painting that is used frequently for advertising purposes is Grant Wood's "American Gothic" (1930). Commonly referred to as "the farmer and his wife," the painting has been plagiarized as the butt of an advertisement's joke over again. In reality the painting was not a farmer and his wife, but a dentist and the artist's sister. A television commercial created to advertise an upcoming "Grant Wood Show" made use of the many renderings built upon the original "American Gothic" (see Figure 4), to invite the public to the gallery. The image of the original painting, and the many plagiarized versions were collectively recycled to create the advertisement for an upcoming "Grant Wood Show."

Although "American Gothic" has been used and abused many times in North America, no painting has been incorporated into advertisements more than the "Mona
IN AMERICA THE ARCHITECTS COULD STILL BE LIABLE FOR IT.

They might be hard to find, but they could be liable. Because in most states, architects can be sued for the work they did no matter how long ago they did it or who they were.

So if a roof leaks or a floor gives out, the architect, not the contractor, can be brought to court over something that's been around 50 years ago.

In fact, even if the owner gets hit, the architect and engineers can still be involved in a suit.

After a fire in a suburban mall, for example, an architectural firm was actually sued for designing a shopping center that was conducive to pounding.

And if that seems absurd, consider the case of an engineer who was sued and held responsible for a structural failure that caused a fire and a fail.

The point of all this is that the architect or engineer can still be found dead.

Which is why, at CIGNA, a CIGNA company, we have a special division dealing exclusively with this risk.

And we not only insure architects and engineers for claims made against them while they are out of court, we can even cover their liability for work they did before coming to us.

We'll also provide protection after they've left.

And maybe most important, we pay everything we can to help them reduce the likelihood of being sued in the first place.

With seminars and manuals specifically on that topic.

And, with a specially-trained in-house claims staff that may well know more about the fine points of design and build than any other group in the business.

If you're interested in this subject and would like more information, please write to CIGNA Company at 200 New York Avenue, New York, New York 10001. Or if you're an architect or engineer and would like to discuss your specific situation, please call your agent or broker.

After all, you never know when something might go bad.

Figure 3: The CIGNA advertisement used architecture to signify enduring strength. The ad then turns the tables and states that in American, the architect would be held responsible for an architectural structure.
Figure 4: "American Gothic" is frequently plagiarized. This advertisement makes use of selected examples to advertise Grant Wood's art show. Grant Wood is the artist who painted the original.
Lisa.” “*Giokonde*” (Storey, 1980) is a book dedicated solely to the use of the “Mona Lisa” in advertising around the world. A decade and a half later, I am sure volume two of Mona Lisa in advertising could be compiled. The “Mona Lisa” has been used to sell everything from cigarettes, to jeans, perfumes, beauty products and wine. Very recently, Mona Lisa’s image appeared on an instant lottery ticket. An analogy is drawn between the established position of “fine Art” in the consumer’s mind and the elevated status one could have if he or she were a lottery winner. In addition, Mona Lisa is known for her smile. The ticket holder could well ask, “Is Lady Luck smiling down on me?”

Andrea Mantegna’s tragically dramatic painting “St. Sebastian” (1455) (see Figure 5) was chosen by the Episcopal Church as a billboard advertisement. It must have been traumatic to drive along the highway and be confronted by a life-size figure in tortured agony. The advertisement reads almost as sick humor: “If you think being a Christian is inconvenient today, just look back 1500 years.” The impact of the image probably could not have been greater than with the support of Mantegna’s painting. I imagine the image would remain on the mind of the viewer as food for thought for some time.

The international association of advertisers turned to the Arts when preparing their programme cover for the Clio awards. The association chose Edvard Munch’s “The Scream” (1893) (see Figure 6) for their front cover. The choice was dramatic; there was a hint of a double meaning play on the symbolism of the painting and the awards ceremony. The figure in the painting is in a frightful nightmarish state, holding its head in disbelief, pain and anguish. Unbeknown to the general public, a few years earlier, the Clio awards turned into a disaster: Tuxedoed and sequined guests stormed the stage and started
If you think being a Christian is inconvenient today, just look back 1500 years.

Figure 5: The Episcopal Church used the painting of St. Sebastian as a billboard to attract attention and leave food for thought with the passing motorist. The ad is an example of a work of art used to make a point in an advertisement.
Figure 6: Edvard Munch’s "The Scream" was chosen as the cover for the Clio presentations, for excellence in advertising design.
grabbing awards; the president of the association failed to show up for the presentations, leaving the caterer to become the master of ceremonies. With the past in mind, Munch’s “The Scream” seemed rather apropos.

One other award winning advertisement employed “art” symbolism as its focus. The Wildlife Artists’ Guild poster made use of the artist's palette as an immediate signal to the viewer’s inner eye that the subject was “art” (see Figure 7). Paw prints across the palette become a signifier, alerting the consumer that the topic also concerned animals. The colours of the paw prints served as yet another visual clue, representing the paint on the palette. Together the paint and the palette stand as an understood logo for “art” by association, a symbol that is recognized and accepted by society.

Advertisers anticipate that society’s esteem for the Arts will be reflected in the consumer’s perception of the product, by association of Arts to product. The Arts is the vehicle that is used to transport the image of products and services. The list compiled of Arts references in advertising (page 32) from two magazines, were linguistically presented. The viewer of the advertisement must read the print in order to comprehend the “art” significance. In the same magazines there were visual art references. A painting by Bruegel, “Children’s Games” (1560) (see Figure 8) made a visual statement that connected to the product by illustration. The print accompanying the Bruegel reproduction did not make an “art” reference. It was the topic of the painting, as well as the image of art itself that worked for the ad. A Work of a Master as part of an advertisement is a subtle way of elevating the product. In the subconscious mind of the consumer, the product is held to the same level of esteem as Art. Advertisements mirror works of art, regarding the
Figure 7: The Wildlife Artists Guild used Visual Arts symbolism to advertise their art show. The palette and the coloured dog foot prints are visual symbols for art.
If It's Not Your Backyard, How Do You Know Where To Play?

Nobody knows Britain and Europe better than us, because it's our home. Choose from one of our many exciting tours like London Plus Europe, City Lights - Country Sights, or London Show Tour. Find out why it's the way we make you feel that makes us the world's favourite.

Figure 8: Bruegel's "Children's Games" compliments the advertisement. The subject of the painting reflects the intended message "It is fun and games in Britain and Europe. British Airways will wisk you away to the action."
concern for elements of design and message (Berger, 1977). Advertisements and works of art from the same historical time frame, reveal comparative data in relation to their cultural origin. Every detail of an advertisement must be researched to ensure its success, just as an artist who paints historical canvases must research every detail for authenticity.

Much can be learnt from a comparative study of historical works of art, thanks to the careful preliminary research by the artist. One need only study a Bruegel painting (mid 1500’s) or a page from the Limbourg Brothers, Book of Hours (early 1400’s), to have insight into the life, costumes and customs of the people represented by the artist.

Advertisements, reflecting the history of the time for which they were created, are informative, revealing the customs, practices and lifestyle of their audience. As an illustration of how advertising must keep in touch with the times, in 1960 a Clairol message was “What would your husband do if you looked ten years younger?”. In 1980 the Clairol model said, “This I do for me!”. Times changed. Women were once encouraged to improve their looks for their husbands. As the liberated woman emerged in society, women were encouraged by advertising, to feel attractive for self. A study of advertisements from the two distinct decades would reveal comparative differences in society. For an advertisement to work, it must reflect the psychological and social needs of the audience, within a given time-frame. As concerns, attitudes and behaviours change, so must the advertisement. Advertisements have the power to make attitudinal changes within society, but the changes must be subtle and not appear jarring to the traditions and beliefs of the cultural for which they were created.
Very early in history, people recognized the advantages of advertising. On a papyrus found in ancient Egyptian ruins, was written an advertisement offering an award for runaway slaves (Dalley, 1983). In the Middle Ages the town crier mixed news announcements with “commercials” advertising local businesses (Mittler, 1989).

Advertising is big business. In many ways it is Show Business. A good advertisement must arouse interest and direct attention. Many ads encourage the consumer to be the first person in the neighbourhood to own or to use the product. Advertisements are created in much the same way as dramatic performances. Designers must create costumes, sets and props for the staging of an advertisement just as they do for the theatre. Advertisements are created to appear sophisticated, glamorous, folksy, homey or informative and are designed to appeal to a particular audience. Actors and models are chosen to play the roles. Costume and drapery fabrics are selected for colour, texture and weight. Staging an advertisement is a production.

Advertising is Show Business in that the industry must be enterprising enough to create something new, in an effort to attract the public eye. Advertising is extremely competitive; advertisements must have an entertainment/education component to captivate the audience. Like Show Business, advertising has its own Academy Awards, the Clio awards for advertising. Just this year there were 14,000 entries for the Clio competition, representative of 54 countries. The categories covered print, radio, television, music videos, packaging and billboards. Later in the year, there will be an hour long television special featuring the highlights of the Clio awards. Advertisements originally created to promote products will become a television production. The winning
advertisements will have come full circle: they were created as an art form, they borrowed from the Arts for symbolic support, then collectively they will become a dramatic Arts presentation. It is noteworthy that the Clio statuette is a slender female figure, holding a globe in one hand. The female figure has been the most commonly used image in advertising for decades. The symbol of the slender female figure has conquered the world for the advertising industry in a very pervasive manner.

In 1880 the human figure and art, as a duet, became a new vehicle for the advertiser. The “Borax” nude became the first ad to use “art” as advertising. The feminine form rose from a watery swell as she waved her wand of purity. The Borax figure is reminiscent of the Botticelli’s “Birth of Venus” (see Figure 9) arriving on a shell from the depths below. Marketing concepts such as brand names, company slogans and logos targeted women in particular. The manufacturer’s name or key words, which were meant to direct thought, were frequently printed as part of the design. Company names were skillfully worked into the design, perhaps on the model’s hat, along the edge of a tablecloth, or on the breast of the model (Dyer, 1988). At the turn of this century, the age of inventions changed lives forever. The ideology of the advertising industry entered the quiet haven of the home. The woman was depicted in roles she was expected to perform. With the invention of the typewriter, the woman was placed in an office setting, not as a business-like figure, but as an imaginary beauty in a dreamlike state (see Figure 10).

Women were illustrated as food processing workers to connote a pure, clean image toward the product (see Figure 11). At the end of the First World War, when men
Figure 9: Botticelli's "Birth of Venus" (1440-1510) illustrates the precious nature of the female figure, illustrated as a Muse. The precious nature is symbolized by the act of self-touching.
Figure 10: The office worker is seen as an imaginary angelic figure in a dreamlike state. She is not illustrated realistically.
Advertisers showed women in the food production plants to symbolize the wholesome cleanliness of the product. The cleanliness of the woman was reflected in the product.
returned from their tour of duty, advertising placed women back in the home. Early in this century it was fashionable to send one’s laundry out to be commercially laundered. When the washing machine and the iron were introduced as household appliances, advertising encouraged the homemaker to be modern, to do her own work in the confines of her home, a move that phased out many commercial laundries. In the process the homemaker took on a heavier load. An 1897 advertisement recommended the carpet-sweeper as an ideal Christmas gift (see Figure 12), a gift of love. The woman pushing the carpet-sweeper was depicted as delicate and very feminine. A “Maypole Soap” advertisement (see Figure 13), which was really an ad for dye, features an angelic being, whose seductive figure is draped loosely in sheer fabric (Fox, 1987). The image within the advertisement is once again reminiscent of “The Birth of Venus (see Figure 9) and Baldung’s “The Vanity of all Earthly Things” (see Figure 14). All three artists, Botticelli, Baldung and the Maypole Soap illustrator, created a female figure as nude, alluring, with long flowing reddish hair and the body weight shifted to one foot in contrapposto. The shift of weight gives a sense of insecurity as compared to having both feet planted firmly. A feminine figure seems an appropriate choice then for the Clio awards in advertising.

Animals have been a subject of the artist’s brush since Prehistoric times. Animals were frequently used in symbolic form in paintings to represent cunning, loyalty, anger, fear, love, or strength. The dog in van Eyck’s “Wedding Portrait” (1434) (see Figure 15), is a symbol of loyalty. The symbolism represented by the dog is just one piece in the puzzle of the composition. Each symbol serves its own purpose and supports the painting in its entirety.
Figure 12: The carpet sweeper was suggested as an ideal Christmas gift. The homemaker was to be thrilled with the idea. The carpet sweeper was so easy to use that the angelic figure could do her work without effort.
Figure 13: The "Maypole Soap" advertisement is reminiscent of Botticelli's "Birth of Venus." The female figure has much the same qualities.
Figure 14: Baldung's "Vanity of all Earthly Things" is an illustration of a female figure that reflects the same qualities as "Birth of Venus" and the "Maypole Soap" figure.
Figure 15: Van Eyck's "Wedding Portrait" is an example of a Work of a Master that encompasses many visual symbols.
Animals are frequently included as part of the format of an advertisement. The animal in the ad serves the same purpose as it would in a painting. The character of the animal is representative of the desired image the advertiser wishes to imply. An association, within the consumer's mind, is built between the image of the animal, its particular characteristics, and the product.

Animal names have been chosen to represent vehicle models. The power, strength or speed of the animal is seen in association with the car or truck. In recent years, Cougar, Bob Cat, Lynx, Bronco, Thunderbird, Bull Dog, Rabbit and Ram have been selected as names for vehicles. The intent was to sell the public on the qualities of the vehicle as a reflection of the qualities of the animal. Through advertising, the consumer perceives his or her vehicle as having the swiftness of a cat or the strength of a bull dog.

Sports teams are frequently named after animals as well. The image of the animal serves as an advertising tool to sell the public on the tenacious qualities of the team. The spirit of the fans is frequently a reflection of the team logo they wear, which was originally selected for the behavioural characteristics of the animal.

In the second half of the twentieth century, wild-life artists shared popularity. The work of the wild-life artist became a printed form on T-shirts, calendars, posters and postage stamps. The question could be asked: Is the product promoting the artist or is the artist promoting the product? In many cases it is not who painted the image that is important to the marketing of the item. What is important to the consumer is the appreciation for the printed image and the symbolism associated to that image.
There are many examples of art as a contributing factor to the success of an advertisement. Works of Art and references to the Arts are prevalent in advertising. The association of art and advertising is not a one way street on which art becomes advertising.

There are many examples of advertising becoming art. Advertisements, an art form in their own right, are seen as “art” when they become collectibles. Most poster-size advertisements for upcoming films are created by an artist-illustrator rather than being photographs of scenes from the film. They are original paintings that reflect aspects of the film and are then mass produced. The posters pass full circle: they are created as art; they become advertising posters, and finally they are collected and treasured as “art.” The advertising posters for major social gatherings, ranging from sports events, to Native Pow Wows, to special gallery exhibits, are categorically similar to film posters, and as such are advertisements that become collectable art. Recently, advertising ephemera has had a serge as a collectable art form. Tins of every shape and size are printed with product labels of a past era. The original design labels for biscuits, candy, medicines, cleaning products and food stuffs are available as memorabilia. The advertisements have become art. The tins are not usually purchased with a serviceable purpose in mind, but selected for their nostalgic and artistic value. In the latest issue of Red Book, (August, 1995) a cigarette advertisement offers the public the opportunity to collect replicas of vintage ads (see Figure 16). The vintage ads become the carrot before the consumer; the reproduced ads are the reward for buying the product.
Figure 16: The Camel cigarette ad is advertising not only its cigarettes, but also vintage ads. The reward for buying the cigarettes is the opportunity to own the ads of by-gone days.
The worlds of art and advertising have intersected in various ways. Reference to the Arts has been applied to advertising, because the advertiser is aware of the value society places on the Arts. For this reason, Works of the Masters have been used as part of the format for advertisements, as a tool to promote the product or service. Advertisements have become collectable art treasures, both for the individual and museums. Some advertisements have crossed the line from advertising to fine art and are now hanging in art galleries.

Andy Warhol’s work stands as an example of the union of advertising and art. Warhol’s work was a mimicking of advertising. The silk-screen print, “200 Campbell Soup Cans” (1962) is a prime example of Warhol’s application of advertising to fine art. Warhol was a commercial artist who inverted the hour glass, letting the influence of advertising drop upon the creation of fine art. Warhol wanted to print, repeat and be repetitious, applying a form of conditioning that is prevalent to advertising.

Warhol’s silk-screen did not have the crisp lines of a photograph. His work exhibited faint squalid edges that were meant to be glanced at like a television screen; not scanned and studied like a painting (Hughes, 1980). The manner in which Warhol’s art was to be viewed, once again paralleled advertising. Advertisements are caught in a glimpse, a fleeting look. Advertisements must be extremely well executed to sustain an impact based on a fleeting glance.

Most people are quite astonished when they have an opportunity to compare the actual art work for an advertisement or magazine cover to that of the final printed copy. In the first place the original drawing and lettering are up to twice the size of what appears
on the printed page. Where the photograph of the product appears on the layout, there is instead a solid black square or a red outline on the art work. Usually the colours show up only in the final version. Everything is in black and white, except perhaps for the pale blue pencil lines. The designer may have painted out areas in white, or perhaps he or she pasted a corrected image over the original. In print, none of this is evident. The printed image will be clearer, cleaner, sharper and smaller (Richardson, Coleman, Smith, 1984).

Artists who paint however, generally work the other way around. They tend to create a small thumbnail sketch first and then enlarge the image for the final work. Mural painters and those who work very large canvases, enlarge the image to the actual scale of the permanent work. The life size preliminary pattern is often referred to as the cartoon. Metaphorically speaking, the cartoon of this thesis was the pilot study, a preliminary work that established the pattern for the final paper.

The process of creating an advertisement could be said to be closer related to printmaking and collage work rather than to the fine art of painting (Richardson, Coleman, Smith, 1984). Collage has a long history as an artistic technique. It is a process of pasting a variety of materials to a surface. The materials are arranged to form a composition, and glued in place. Collage was a favoured technique of Picasso. Graphic designers and illustrators frequently use the technique of collage to piece together an advertisement. The advertisement layout becomes a composition in which proportion and spatial relations are seasoned with taste and intuitive thinking. The painter’s canvas becomes a composition when afforded the same considerations.
Advertising is an art. As an art, it is created by artists. There is however a difference between the artist who creates the advertisement, and the artist who paints on canvas, independently in his or her own studio. The independent artist has the freedom to express personal feelings, social concerns or political objectives. The commercial artist on the other hand can not afford to be a conscientious objector. He or she can not express his or her views, beliefs or feelings unless it is advantageous for the advertiser. To some extent the commercial artist is like the portrait painter, who is commissioned to present the “subject” in the best light. Today, illustrators or ad designers make use of the many devices originally developed by painters through history. Every movement in the art world has had some influence on commercial illustrators (Richardson, Coleman, Smith, 1984).

No matter how exacting an artist or illustrator works, pictures, whether painted, printed or photographed, can never be truly realistic. The painted or photographic image of the sunset will never cause the viewer’s eyes to squint. In an attempt to achieve reality, organization is essential. The organization of the elements of design compensates for the imperfections of the image. Organization clarifies the message communicated by the artist, illustrator, or designer to the viewer. When a viewer observes a painting or an advertisement, the eye is guided around the composition from one area to another, resting upon the centre of interest. The elements of design are arranged in such a way as to guide and focus the attention of the viewer. Colour, line, and movement become a motivating force that leads the eye around the composition, to rest on the centre of interest.

One technique that is prevalent in the advertising industry is the application of the triadic grid. A triadic grid is a device used to divide the drawing paper into nine equal
squares. The grid is used in an effort to achieve a focal point and balance of design. Triadics have been superimposed over Works of the Masters to reveal a painting that was designed with geometric precision. Michaelangelo’s “Madonna and Child” (1503) fits in every detail within a triadic grid. Artists have used the technique of grid lines for centuries. A study by Pontormo (1494-1557) (see Figure 17) clearly illustrates the artist’s use of a grid, to achieve proportion. Much later in history Daumier painted “Third Class Carriage” (1862), applying the triadic grid technique. Daumier’s grid lines are still visible to the naked eye. The grid system has served artists well and continues to be of service for art and advertising design.

The history of art and advertising is a study of semantic structures of signs and symbols. Their semiotics is encoded with information and inner meaning. The signs and symbols of each advertisement or work of art are metaphors stated in a visual language. Regardless of the topic, or the style, all works of art, including advertisements are created by design. Labeling the elements of design of an advertisement or of a work of art is only a convenience for discussion, for in reality, the individual attributes of each element melt and blend together. A line, for example, which is one element of design, can be pencil thin or broad. The broad line takes on shape of its own, creates its own space, is either light or dark and is affected by colour. The line is influenced by each of the other elements of design.

Design is the grammar of the visual language of art. Just as verbal language needs structure to make it coherent, visual language requires structure to make it whole and comprehensible. The elements of design are the vocabulary with which an artist works.
Figure 17: The study by Pontormo illustrates the use of grid lines by an artist long ago. Today, advertising designers use the same technique for the same purpose, to create a balanced design.
The properties of design are seldom used in isolation but are used collectively in unison to create a visual statement (Read, 1966). Art is the language of the painter, a vehicle to communicate values: personal values and the values of society as seen in the eyes of the artist. A work of art is a symbol connoting wholeness and expressing value. Within the work of art is any number of symbols with their own value properties but they are not seen with the same oneness as the overall symbol of the work itself. If a work of art was an old tea pot, the tea pot represents the symbol perceived in oneness. The chip, the stain, the crack on the surface could represent the inner symbols, each with its own value properties, yet each is part of the whole.

Within each painted or printed image are signs and symbols that enhance the message. A sign is any sensually perceptible object produced or used by a person. It has its own peculiar properties that create a definite thought or image in the mind of the viewer (Greimas, 1970). A sign is a communication embodied in a message.

It is the responsibility of the elementary symbols and signs of a painting or an advertisement, each with its own value properties, to act as supporting cast to the symbol of the work as a whole. When one perceives a work of art, one internalizes the overall structure of the work and does not necessarily respond to the individual esthetic signs of the supporting cast (Greimas, 1970).

Works of art and advertisements are image makers. They create images in the perceiver’s mind as a response to the overall image of the ad or painting. Iconic images are prevalent in paintings and ads. An iconic sign evokes thoughts of objects other than itself. Icons are similar to logos in that they need not be clearly understood, however they
trigger a response. Some icons were recurrent in Art History. The image of the Mother and Child, angels, a rider fighting a beast and the nimbus were icons of Christianity through painting. The “mother, child and father” image became in icon of modern advertising, symbolic of the family unit, love and protection, while a male figure in riding gear became a symbol of affluence. Advertising has been ironically related to works of art through the signs and symbols. The similarities between the two art forms as semantic structures that use signs and symbols to communicate a visual message.

The introduction of Works of the Masters into advertisements is a further unification of the semiotic structure system of works of art and ads. Built with the same bricks, advertising and works of art are visual language metaphors, created to communicate. Works of the Masters in advertising build upon a firm foundation that has long been established between the art of painting and the art of advertising. The semiotic bond between works of art and advertising support the necessity to use Works of the Masters in advertising as a tool to consider the thesis question. Comparing one to the other, there is a rooted consistency of structure and design between advertisements and works of art.

A work of art, (as does an advertisement, which in itself could be considered a work of art), implies a harmony of everything together. The thing is to direct the attention of the spectator in such a manner that he concentrates on the picture but thinks of anything but the particular object that we wished to point, to detain him without embarrassing him, to lead him to experience the quality of the sensation expressed. There is a danger in taking him by surprise. It is not necessary for the spectator to analyze; that would be to arrest his attention and not to release it. There is a risk of setting up analysis by the transposition that is carried too far. The problem for us (the artist) has become that of keeping up the intensity of the canvas whilst getting near to verisimilitude. Ideally the spectator allows himself, without knowing it, to be engaged by the mechanism of the picture. One should guard against a moment of surprise, one must hide the artifice as much as possible (Matisse, 1908).
Although Matisse was speaking of paintings, advertisements, which are art works by nature, could well have been his subject of discussion. The ability to overlay advertising to visual art, through the perception of an artist, stands to support the case that advertising is a child of visual art. The strong family resemblance has been passed on through the genes of design.

Lane Two: Art History and Education

The classroom experiences of art and art history can be unified, intersected or independently presented, in the name of art education, depending upon the philosophy of learning and the method of instruction. There are many variations of art education programmes and there is not one consistent methodology in practice. The diversity of Art education programmes is important to the analysis of the research data for this study. Not only does art education vary from board to board or school to school, but it varies greatly from classroom to classroom. It can not be assumed that all students from one locale have had the same exposure and experience, regarding their art education. To best understand the span of possibilities of art education choices, one could think of art programmes as divided into three main categories. The three strains of art programming could be referred to as unified, intersected and independent. Within each of the three categories there are many possibilities. There are situations when art and art history are seen as two separate areas of study. No effort is made to make connections between the art history content, (for example, Roman architecture), and the studio experience, (for example, relief
sculpture in clay). The study of art and art history could be seen as independent when they are taught as two areas of study in isolation.

Presenting art and art history as independent areas of study could be seen as formalist methodology (Rice, 1986). The student examines works of art and discusses the components of the principles of design: colour, line, shape, texture, as they relate to particular paintings. Using the same approach, the student learns to differentiate between masters and periods of art history; there is however no connection made to the studio component. The independent learning approach is a closed system, independent of outside or related factors. The independent method of presentation, that separates art and art history, becomes a process of layering thin films of information across the minds of students. It trains them to peel off the layers at an appropriate moment, perhaps for an exam. The facts are then laid out as hard, cold items of knowledge that have no relation to hands-on experience (Rice, 1986).

There are occasions in classrooms when it seems appropriate to offer students a broadened term of reference. An illustration of one such scenario would be as students paint landscapes, the teacher points out that one student’s tree has the spiraling characteristic of an Emily Carr. The teacher could then show the class a print of Carr’s work and compare the two paintings. Such occasions are times of incidental learning. There was no deliberate plan to integrate art and art history, however the situation arose. Art, the painting of landscapes, and art history, the style of Emily Carr, intersected and made a momentary bond.
In some classrooms there is a deliberate plan of action to unify the teaching of art history to the studio component in such a way as to make learning a memorable event.

The union of art history and studio creates a meaningful situation. There develops a bonding of the head [with an understanding of history], the hand [with an application of technique] and the heart [in an appreciation of art and art forms]. The student develops an appreciation of artists' work, the efforts of other students, and his or her own artistic endeavors. “Children learn through experience, and their artistic experiences involve their entire beings” (Trembley, 1992, Introduction). To illustrate a teacher's conscious effort to unify the learning experience, I give the following example: the content topic is Medieval art. The students enter a darkened classroom, illuminated by candle light; Gregorian chants play softly in the background. The class views a set of slides of actual Medieval illuminated manuscripts. A discussion follows, with reference to age, process, working conditions, materials, purpose and value of the manuscripts. Speaking quietly, the teacher gives the instructions for the assignment: “using markers, gold pens, and parchment paper, design an initial Gothic letter. As part of the design, illustrate a Medieval occupation.”

If a student experienced Medieval art under the conditions of a unified approach of curriculum planning, he or she receives knowledge in an atmosphere that relates to the knowledge; the student experiences the learning through the senses and the student becomes emotionally involved in the learning process (Ellis, 1965). The three centres of holistic learning (the head, the hand and the heart) are engaged simultaneously.

Is it possible for Art History and education to benefit each other in such a way that the experience of their cooperative exposure enriches the experience for the individual?
How can education best serve Art History and how can Art History be of service to education? Art is a mediator that can facilitate the transfer of knowledge and skills across the disciplines in a special holistic way, gleaming from the historical documents known as "works of art." That is the art of education. "Lives that lack an aesthetic dimension are not damaged; they are merely impoverished" (Pratt, 1980, p.59). The capacity of a human being to communicate through works of art across the barriers of time, language and culture, is a miracle that all students should be allowed to share.

"Visual Arts fulfills a basic need to express oneself through and receive stimulus from creative media and are therefore important to all students" (Council of Ministers of Education, 1983). Art is highly interactive. It requires students to use all of their senses to deal directly with their environment. In addition, art develops inventiveness and the ability to problem solve. Students gather information, select and modify materials, experiment with alternatives and come up with solutions (Winzer, 1989). The outcomes of a good art programme reflect the objectives of education in general.

The structure of holistic education begins at the nucleus and expands outward. The nucleus of the learner's world is "self." When the heart, the hand and the head are challenged in unison, the senses are awakened to seeing, feeling, thinking and absorbing concepts that are then refined and redefined to build an understanding and appreciation (Miller, Cassie, Drake, 1990). That is the essence of holistic learning. When the learning experiences begin with self-related involvement, building one experience upon the other, learning and understanding are motivated like the rippling effect of a stone skipping on the water's surface.
Through an art programme students can absorb meaning when activities are experienced holistically.

Students learn to recognize the use of colour, design, texture, light and space, to use different media and to perceive themselves as part of their environment. At the same time, they learn to discover general artistic principles of balance and contrast. Art activities develop perceptual and sensory skills necessary for academic achievement and foster creativity and initiative within the student’s limitations. Art also nurtures student's social and thinking skills (Winzer, 1989, p. 357).

Nurtured through experiences of art and art history, education could be considered a holistic unifying force, stimulating the head, the heart and the hand as one. The entirety of self is totally interconnected. Only solidity of thinking would consider that the mind is developed in the classroom and the body developed in the gymnasium. If the body and the mind can be nurtured towards a union, the senses become attuned to feeling and emotion, enabling learning to be something more than a list of facts (Miller, Cassie, Drake, 1990).

The experience of learning is grasped as a whole, as the head organizes and internalizes the material in a meaningful way. As the heart is touched by an attempt to foster respect, appreciation and understanding, the hand is challenged by the hands-on manipulative skills, developing sensitivity to touch and dexterity.

In any one situation, the head, the heart, and the hand are influenced, and to this phenomenon of homogeneous nature of human learning, education and art education in particular, should be attuned. “Promotion of the Arts aims to develop imagination, sensitivity, inventiveness, and delight, and works largely and most effectively through feelings” (Ree, 1984, p. 93). Schooling is generally not geared to feelings; quite the opposite. Schools are designed to impart information and to reward exactitude.
An understanding of the range and development of art theories, and their application in the classroom, are basic to the core of this thesis. The research investigates the influence of one's art education on the interpretation of advertisements. The spectrum of possible art exposures must be explored. The participants of this study could have been exposed to a variety of art programmes. It is feasible that the programmes in turn could have influenced the students' interpretation of the advertisements.

The widespread study of art as a subject is a fairly recent phenomenon in the classrooms of North America (Blackwell, 1989, Clark, 1991). Within the broad spectrum of art education in the classrooms, there seems to be two strands of basic knowledge, "knowing how to do art and knowing about art" (Clark, 1993, p.220).

A significant theory of art education combines "knowing how to do art" with "knowing about art" in a unified sense. As an alternate theory of art education it attempts to unify the creating art, art history, art criticism and aesthetics (Greer, 1984) as a mellifluent blend of each component that is integrated and interwoven one to the other.

Implementing such a model requires teachers to present lessons grounded in the four components. The programme must integrate studio production, art criticism, art history and aesthetics. Skills and concepts are developed hand in hand, concurrently integrated, allowing each component to reinforce the other (Greer, 1984). The programme becomes a sounding board off which bounce the ever enlarging wave of concepts. After a student understands an activity from the perspective of each component. The student has the awareness to compare and contrast the similarities and differences between and amongst the four components (Irwin, 1993). Past research has
shown that art history and appreciation have not been accorded an appropriate intellectual status in schools and at times, have been out right neglected (Madeja, 1980). It was felt that students must be immersed in all aspects of the programme in order to create and synthesize new artistic knowledge (Zimmerman, 1992). The cognitive content of what a student learns is determined by the nature of the experiences, in which the learning takes place. For this reason, the methods are integral to the experience and the two (content and methods) can not be separated (Phenix, 1958).

Spontaneity in arts occurs, not in isolation, but as a response to the stimulus that the art activity presented. The teacher must establish a motivating environment. When planning programmes the teacher must consider the learner’s past experiences and present skills and interests. It is important to strike a balance between discovery and direction (Geisser, 1985)(Winzer, 1989).

In many classrooms fragmentation abounds. Subject areas and units of learning are segmented into neat little boxes of knowledge, allowing for little cross reference from experience to experience. More as a rule than an exception, Secondary School subjects are taught as separate “microworlds” each with its own values and traditions (Goodson, Mangan & Rhea, 1991). With each subject seen as a separate entity, in a world of its own, there is not only fragmentation of content and method within each classroom, but a rippling effect of fragmentation from subject to subject. There are topics taught and references made to a period, people or culture in various classrooms, but there is seldom time planned for a unit that involves the Secondary teachers from two or three disciplines. Art experiences augment comprehension of other subjects presenting new opportunities to
increase language development (Winzer, 1989). For example, there is a possibility that the English, Geography, History and Art teachers could cooperatively expose the students to the "Greeks," giving the students a fuller, enriched understanding of Ancient Greece. The stumbling block to subject culmination could be seen as teacher personality. In an exploration of anecdotal comments recorded during teachers' life-history interviews, it was found that a teacher's teaching style was seen as a reflection of personality. It was also found that their teaching styles intersected with their lifestyles (Goodson, Mangan & Rhea, 1991) making change and innovation of new methodology difficult.

Evidence surfaced through a study of Canadian High School art teachers (Gray & MacGregor, 1991) that in most cases the art teachers felt that they knew what they were doing. The secondary art teachers felt that they were both intuitive and practical and they saw no reason to spend the time needed to study the formal documents prescribed by the Ministry or the boards. These conclusions would lead one to think that a theory-practice gap exists from classroom to classroom, as teachers preferred their own methodologies, (MacGregor, 1993) a sentiment that reflected Goodson, Mangan and Rhea's (1991) research findings. Humans are creatures of habit and old ways die hard. Teachers are no different than other human beings and as such become set in their ways. It is conceivable that curriculum documents of the boards and the provinces are not a reflection of classroom practices. That is not to say that either the documents or the practices are wrong. What it does say is that provincial documents are frequently disregarded and that there is a melting pot of theories and practices within the classrooms that do not necessarily implement the idea of the four components of art education.
A scholarly chain of art history specialists all concurred that art history should be approached from an iconology standpoint. Ralph Smith of the University of Illinois, reviewed the work of Michael Ann Holly, who in turn reviewed the work of Panofsky. Panofsky was an art historian and philosopher at the turn of the century, who was influenced by Cassirer's philosophy of symbolic forms. Smith felt that the iconology approach is best left to the senior secondary grades. He felt that younger children need a chronological study approach to Art History as a basis on which to build knowledge and understanding (Smith, 1986). I tend to agree with Smith, although I prefer a sprinkling of iconology as memory clues when developing Art History concepts. The fact is that children find icons fascinating. Although iconology is interesting and certainly informative, it should not be the one and only aspect of an art history survey. The cultural innuendoes supported by the artistic metaphors of iconology must be analyzed to give students the holistic concept of society in which a work is created.

Many art students have learnt how to examine art, and discuss the terms of the composition with regard to light, colour, shape or texture. Students have learned to differentiate between periods, masters and styles, memorizing scores of dates and titles. Although memory work is good mental exercise, it is a closed system of learning, independent of outside factors of people and society (Rice, 1986). Hands-on experiences create meaningful concepts out of abstract signs and symbols. Without the hands-on experiences, one's memory would remain as if a filing cabinet dumped upon the floor; files and facts would lie disassembled, unable to be retrieved or applied beneficially when called upon.
Works of art and art objects are visual records of the beliefs, understandings, attitudes and feelings of individuals and societies. The analytical and critical examination of work of artists and designers of different eras and cultures is a key factor in the development of aesthetic judgment and the understanding of our artistic heritage. A work of art will generate a host of connections to personal experiences - real and imaginary- which will evoke other images from daily life and other works of art. By making connections in this way, a passive viewer becomes an active one. When students are able to make connections between their work and that of professional artists, they will have a greater appreciation of the variety of artistic expression (Ministry of Education, Ontario, 1990).

Kleinbauer (1987) affirms the importance of visual literacy through the study of art history, which allows people to decode their environment through critical analysis. Art history informs as to how the past has helped to shape the future and it facilitates the ability to articulate that information to others.

Works of art are particularly illuminating and well suited to achieving cross-cultural understanding since the works themselves evoke thought and feeling. A collaboration between the arts and the sciences, in an interdiscipline approach, could move students toward a long term goal of global education (Cassirer, 1944). Global education refers to efforts to cultivate in young people a perspective of the world that emphasizes the interconnections of cultures. Interconnecting the work of the student, to the work of the artist and the culture in which the work is expressed, can have positive results. The reciprocal relationship of art, artist, and culture has the ability to develop knowledge, skills, attitudes, and understanding needed for peaceable coexistence.

Consider for a moment the topic of Native Art. A student could learn to recognize selected pieces of Native Art perhaps by title or artist or both. Learning to recognize particular works of art will not in itself develop a feeling, attitude and understanding. The student could learn facts about the life of a native artist or meet a
native artist to learn more about the painting and the person. This student now has an advantage over the student who simply studied the art work. This student not only has more information but more importantly, the art work now has a human connection. If a student is taken one step further and creates his or her own images based upon native symbolism, the learning is holistically complete and memorable. The student who studied only the art work, involved the "head." The student who met the artist and related the person to the work, incorporated the "head" and the "heart." The student who experienced Native Art for himself or herself, embraced the topic holistically, with the "head," the "heart" and the "hands." He or she created an unforgettable experience, that formed attitudes and understanding, based on knowledge.

The need for students to initiate questions, to search for facts, to compare and contrast and to participate in critical analysis are all essential to establishing a working knowledge base in art history. It is necessary for the students to manipulate facts openly before the information becomes workable knowledge, that can then be applied to other situations (Ministry of Education, 1990). The student remembers best what has been learned holistically (Miller, Cassie, Drake, 1990).

Day (1987) investigated the use of art history in the elementary classroom. His study involved a six week unit with students on the topic of Cubism. Day had an experimental group and a controlled group, both of which were grade eight students. Day found that when art history was integrated with studio, the factual knowledge was better understood by the students. The gallery guides were impressed by the understanding of art history of students who had experienced art history and studio in an
integrated manner. The same students were found to be impressed with their own understanding and motivated by the command of their new found knowledge. The students who experienced art history and studio concurrently applied the information knowledgeably to their studio assignments. The projects completed by those who experienced the integrated approach, were of a higher calibre than those of the controlled group (Day, 1987).

Consider puppetry as a means of presenting Art History to students. Puppetry introduces classroom drama without exposing the students to direct communication with an audience. Making and working puppets can integrate visual arts to drama to Art History, to language or the social sciences. In doing so, the students can experience the personalities of the figures created by the artist, bringing life and meaning to the figures within the painting (Davies, 1984).

Can a theory of education that integrates the four components of an art programme pave the way to produce a smooth highway on which to travel, while the traveler experiences the sights of art history along the way, making it a memorable trip? Education will need a maintenance crew of specialists to look for potholes, maintaining a quality product, as the programmes are implemented and expanded.

Education frequently separates study and exposure particularly at the secondary level. Art education could successfully unite study and exposure when the “knowing about art” is integrated to “knowing how to do art”. A very practical example of the importance of exposure and the incompleteness of study could be expressed through the questions: “Can a doctor learn to operate by visiting the operating room?” “Can a person
learn to drive a car by reading a manual?" "Can a person learn to paint by reading art books?" There must be a balance of study, exposure and experience for the individual to acquire understanding and success. If it is perceived that students are enjoying learning through the Arts, it might be misconstrued as frivolous and not "serious" learning. Superficiality in arts education could be a threat to continued growth of the discipline. The arts deserve and demand serious study for the fulfillment of the experience. Exposure is not enough. The student must be guided to observe, analyze, acquire a working vocabulary for the subject and knowledge of the symbol system for comprehension and application to evolve. To achieve a balance between study and exposure, the choice must be made between quality and superficiality (Lehman, 1985).

Nurtured through the interconnections of art studio experience and art history, art education by application of "knowing about art" and "knowing how to do art" together can become a unifying force. Such a programme could weld a firm comprehensible understanding of cultures and society, as they were and as they have become. Within the frame, the student is free to question, analyze and interpret the concepts of the artist, as expressed upon the canvas. The student then applies his or her perceptions and concepts to his or her own studio assignments. Developed through art curriculum, the student acquires a workable knowledge of art, art history and art appreciation inclusive of the semiotics of art as a language of expression.

Students exposed to an integrated programme, which binds the head, the hand, and the heart can develop an understanding and appreciation of Art History. Multisensory expressive activities are an important aspect of an art programme and to learning. Sight,
touch, smell and the use of all possible residual hearing provide input to understanding the environment and the experience (Winzer, 1989). If a student experienced the integrated programme is it then possible, that the student’s interpretation of Works of the Masters in advertisements, could be a reflection of his/her past educational experience? Will the reinforcement of concepts through hands-on manipulation of content and materials provide a refulgence of concepts, both consciously and subconsciously, to a related situation in the future?

**Lane Three: The Works of the Masters in Advertising**

A marriage has taken place between the Works of the Masters and advertising. The two seem odd bed-fellows: one carries an air of honoured sophistication while the other seems to be a deceptive necessity of our modern world. Amazingly, one serves the other and gives justification to the marriage. The marriage of advertising and Works of the Masters is built on a shared compatibility of design, structure and symbol system.

Advertisements, as an art form are characteristically similar to “works of art.” Advertising ephemera sheds light upon the life style of our recent past. It enables us to study the development of advertising as an industry, as an art form and as a molder of our society (Fox, 1987). Advertisements and works of art are visuals. Visuals communicate through the sense of sight. Visuals communicate through images that could be seen as a form of language; not a written language; nor a spoken language but a visual language of signs. Through semiotics, the signs and symbols of visuals can be studied or decoded to give the viewer insight as to the intended message of the image. Communicating through visuals is a convenient way to be universally understood. Visual symbols are seen on
washroom doors, on highway signs, as warning signs on the labels of dangerous products, and as sports symbols, to name but a few examples. Our world, on a day to day basis, is filled with visual symbols: the barber pole, an X, a cross, a deer’s head, a flashing light, a large yellow “M,” and sports team logos. The visual icons around us are immediately recognizable and provide us with information. One symbol does not necessarily represent one word; several images, perceptions or thoughts could be associated with one symbol. The thoughts that come to mind might not necessarily be the same for each person. Each person is an individual. One’s thoughts are influenced by personal experience (see page 15).

Studying the semiotics of an advertisement or of a work of art, the viewer reads the message in a four step process (Deans, 1992):

Step 1. The first impression: The viewer experiences either a positive or a negative reaction to the overall visual.

Step 2. The analysis: The viewer might question the initial reaction. He or she begins to take in details.

Step 3. The interpretation: The viewer scans the visual for additional information, forming a mini data bank of message facts.

Step 4. Personalization: The viewer recalls information from past experience, memories, and taste, folding and blending the thoughts into the mini data bank, formed in Step 3.
The four step process of viewing an advertisement in a magazine is initiated by the viewer glancing at an ad. Something about the advertisement has caught the eye's attention. The person has an immediate reaction; he or she likes the ad or he or she does not. At times the person does not like the ad, but reads on and studies it for some reason. Perhaps he or she is intrigued or fascinated with the imagery. The person finds himself or herself questioning the use of the imagery. The eyes glance longer at the ad taking in some detail. The viewer tries to make sense of the detail. He or she scans the advertisement in an effort to build a body of information about the advertisement or the product it promotes. Based on the information gleamed from the advertisement, the individual forms assumptions. Finally, the viewer finds himself or herself recalling memories of past experiences that have some connection to the product. The personal memories are not necessarily directly related to the product. The visual message could trigger a memory by association.

The mind works through a four step process when confronted with a work of a master. Standing before the painting, the viewer has an immediate first impression. Either the viewer likes the painting or he or she does not. The viewer is attracted in either a positive or negative manner to some aspect of the painting. The first stage of viewing art could be compared to seeing a new car drive passed. There is an immediate reaction to the overall style.

Secondly, the viewer becomes conscious of detail, and begins to question the initial reaction. As the person looks at the painting, he or she becomes attentive to images, colour and line. Viewing a passing car, the person questions himself or herself as
to how many people were in the car, or perhaps the colour of the car. At the third stage of viewing a painting, more information is gleamed from the painting, as it is studied, and that information becomes a tool to analyze meaning. The viewer observes what the objects are doing in the painting, whether they are dormant or active, whether they are isolated or working together; are the figures interacting? Looking back at the new car, the viewer will note detail, sunroof, headlights, trim or spoiler.

As a final act of independent thinking, the viewer relates the painting to his or her own experiences. Influenced subconsciously by attitudes, memories, beliefs and knowledge, which have accumulated from experience to experience, the viewer consciously confirms a personal appraisal of the painting. The viewer might speak to the person next to himself or herself and openly state why he or she likes or dislikes the painting. The person may refer to another painting and compare the two. The viewer may relate the emotion, time of year or situation portrayed by the artist, to an experience in his or her own life. The person viewing the painting is not necessarily aware of the influence the past has upon the formation of the final impression. Similarly, the viewer of the new car might have flash backs to a car he or she once owned, which in turn influences his or her impression of the new car.

The process of viewing a work of a master at a gallery has been compared to observing a new car. The experience of standing before a work of a master at a gallery is very similar to seeing an advertisement in a magazine. The work of the master and the advertisement are both works of art. As works of art, they were conceived through the principles of design. Through visual images within the design, Works of the Masters and
advertisements semantically present a message to the viewer. The advertisement is read by
the consumer following the same four steps (Deans, 1992) to a point of formulating an
impression.

The consumer looks at the ad and makes an immediate judgment as to whether or
not the advertisement is liked or disliked. The consumer “reads” on and makes note of the
major images within the ad. The advertisement is studied further to make connections
between images; connections are made between the images, the product, and the printed
word. The information skimmed from the advertisement is consciously and
subconsciously compared to and influenced by related past experiences. There are several
factors that contribute to the impression the ad has upon the consumer. One's previous
experience with the product or a similar product influences the consumer's thinking. The
memory of pleasant or unpleasant situations can be triggered by the advertisement. The
memory, in turn, influences the impression. The consumer's need and state of mind at the
time of viewing the advertisement, can effect the lasting impression made by the

It is possible that the consumer is influenced beyond his or her personal control.
Advertisers have used the force of subliminal advertising to persuade consumers that they
are thirsty, need a cigarette or feel sexy. Subliminal messages have been printed in the ice
cubes in a drink, flashed on the screen, written in the pattern of the clothing, and hidden
from the casual glance in a number of tricky ways. The consumer reads the message
subconsciously and reacts to the message as if it were consciously received. By the use of
subliminal perception or should I say deception, in the form of a stimulus, unconscious
ideas and images are planted in perspective buyers’ minds. Subliminal stimuli were used in the Gilbey’s Gin advertisement. On July 5, 1971, Time magazine carried the Gilbey ad on the back cover of the magazine. Over one thousand male and female subjects were asked to look at the ad. The participants reported that they saw nothing but the printed page, or so they thought. When asked how they felt after observing the ad, the people responded with words such as “satisfied, sensuous, romantic, aroused, excited and horny.” The advertisement had been superimposed over a photograph of ice cubes, which had the letters S E X artistically carved into the surface of the ice (Key, 1981). The participants responded to a subliminal message that had been subconsciously emblazoned in their minds.

Advertisements, as the trickster, have resorted to subliminal perception stimuli to press their message upon the minds of consumers. Without the use of deliberate mechanical trickery, advertisements and Works of the Masters are capable of having a subconscious influence on an individual’s thinking. The images, colours, symbolism within the frame of the work of art or within the border of the printed page, manipulate thinking.

The way we see things is affected by our knowledge and beliefs. The past influences the present. The present will in turn, be recalled, influencing the thoughts in the future. When we see, our eyes are constantly moving from image to image, making comparison, looking for relationships between the images to internalize as concepts. The concepts within the mind can be translated into spoken word, but the verbal
communication can never fully catch-up, or express the myriad of conscious and subconscious interpretations within the cerebral hemispheres (Berger, 1977).

The human mind knows much more than it can express. The mind internalizes much more and much faster than what can be expressed verbally. People see, and what they see is recorded in the mind’s eye. Seeing precedes words. This does not imply perception, for perception denotes a deeper understanding. A sighted child sees and recognizes much before he or she can speak. As quick as the click of a shutter, simultaneously, during the ongoing process of seeing, experiences are recorded in the mind, never to be superseded by verbal utterances. The race between what we see and record, and the knowledge of what we see, is a biathlon of the mind. It is a race with a predictable outcome, since a person’s knowledge data base can never catch-up to the seeing data base. To illustrate the lapse between what is understood and what is seen, consider an airplane coming through the clouds. Even if the viewer understands the theory of thrust, the knowledge of the scientific technology can not match the wonder of the sight. The head turns to the roar of the jets; the mind does not recall the technical theories. The image, the supporting emotions and flashbacks of previous jet experiences, are conscious or subconsciously recorded as yet another jet experience. The process of seeing and recording experiences in the mind’s eye is the same whether the viewer is observing a scene in nature, studying a work of a master or glancing at an advertisement. Much more is “seen” than can be recalled verbally.

Achieved through the advancement of technology, a marriage of convenience has taken place between the Works of the Masters and advertising. Dean’s perceptive steps of
viewing a work of art or an advertisement, give rationale for the marriage. In every good marriage, commonalities are of benefit to coexistence. The commonality of advertising and art work is the fact that both partners are conveyers of communication through visual images.

When people look at a painting, the manner in which it is perceived, is affected by past exposure. Individually, each person in the viewing audience perceives the images within the painting in his or her own way, depending upon individual past experiences with each particular image. One viewing influences the next and the snowball of recorded perceived data continues to roll and accumulate. The first experience forms the core of the impression snowball. The first experience is formed in our minds just as the snowball is formed in our hands. As we roll the little snowball along, over experience after experience, we build a body of information, a sum and total of visual experience. No two snow flakes are alike and neither are the personal “snowballs” of one’s experience. How and what the artist paints is a reflection of what he/she saw and experienced in his/her own time. The painted images upon the canvas can never be interpreted again through eyes, the way it was seen by the eyes of that particular artist.

Through the technology of mass media, the painting now goes to the viewer rather than the viewer going to the painting. If presented on television, the painting is then seen by thousands of viewers, in many diverse surroundings. Because the eye is much like a scanner, the painting on the television screen is pictured inclusion with the surroundings, which in turn influences the experience interpretation (Berger, 1977). Similarly, through technology, the viewer can be exposed to segments of a painting, which can influence the
viewer’s interpretation. The images of one part of the painting are seen in isolation and that part of the painting is perceived as a whole. The cognitive connection made between the images is missing and a totally different concept is formed. If the original is seen after the exposure to reproductions, the original can never be seen in the same light as it would have, had the original been seen first. The technology that made the reproduction possible, is the same technology that has also influenced people’s perception of Art History.

The work of the masters in advertising reflects the authenticity of the past (Berger, 1977). The painting adds intellectual authority to the advertisement. Art is seen as respected, treasured relics. The respectability, authenticity, uniqueness and pricelessness placed on art by society, is capitalized upon by the advertiser to equate their product or service to the qualities of fine art, in the mind of the consumer. As the Works of the Masters reflect the authenticity of the past, advertising speaks to the illusion of the future, but neither addresses the reality of the present. If contemporary artists’ works were used in advertising, then it could be said that the present was addressed, however contemporary works are not seasoned with historical respect. Their time has not yet come, therefore they can not be called upon to make an impact statement for the advertiser.

The advertisement offers a view of the consumer as made-over, placed in an enviable position surrounded by the status symbols of advertising using the Works of the Masters as a vehicle. There are many direct references to works of art in advertising. Works of the Masters are used in advertisements (a) in part with isolated details, (b) altered (with changes that benefit the product) or (c) accurately reproduced. Paintings are
used as part of an advertisement to give authority and creditability to the product or service. The work of the master becomes a symbol of affluence, an image of a possession of the educated and cultured. The work of art can be a symbol of beauty, dignity, wisdom and superiority as compared to commonplace or vulgar. As a relic, the art work has been revered for generations and has taken on almost spiritual qualities. The viewer of the advertisement is flattered into thinking that the imagery of the art work represents the qualities of the product or service. The user of such products or service would then be perceived as an envied member of society. At times the status of being an envied person is within one's own imagination. It is possible however for advertising to do its job so well that the envied person is a reality. Those that use the product or service are looked upon enviously.

The oil painting was seen as a possession. The well to-do commissioned the paintings to add to their worldly possessions. The painting was visible proof of "you are what you own." The exact same philosophy is the aim of advertising. History is repeating itself. The image of art in society is reflected in advertising and again in the mind of the consumer. The Works of the Masters in advertising are not meant to be understood or interpreted as one would when looking at the same image in a gallery. That is not to say that the images within the painting do not necessarily relate to the product being advertised.

Frequently the painting and the product have an iconic connection. It is the symbolism of the painting, as a work of art, that is important to the advertisement. It is anticipated that the consumer will make the subconscious connection between "the work
of art” and “the product,” perceiving the product as worthy, because “works of art” are perceived as worthy. The advertiser has created a visual analogy and presented it to the consumer on a metaphoric pedestal. The painter had used the media of oil to achieve texture and colour on the canvas to appeal to the senses. Similarly, the photographer or graphic artist uses colour and glossy paper to play on the viewer’s senses, building deep seeded need for the product. The glossy paper and colour make the product appear delicious, too good to leave alone. The oil painting was painted in the “here and now” of the historic past. The advertisement builds upon the firm foundation of the historical past of the work of art. It uses the work of art as a carrot, to lead the viewer’s mind down the garden path to the buyable future, skipping unnoticed over the realities of the present.

The study of symbolism within the Works of the Masters and the symbolism within the field of advertising have consistent similarities. Ernst Gombrich (1962) in his book *Art and Illustration* dealt with the symbolism and metaphors of Fine Art. A Frenchman by the name of Jacques Durand (1970) carried out an extensive analysis of thousands of advertisements, compiling a massive inventory of symbolism in advertisements. There was a close and often overlapping consistency between the two studies (Dyer, 1988).

Historically in the western world the painters and the owners of the works of art were usually men and the subjects for the paintings were usually women. Men bought the works of art, hung them in their drawing-rooms or offices to look upon the women in the paintings. Within the painting itself the same scenario was mirrored by the figures. The male figure in the painting, looked at the female figure. The female figure in turn looked off into space, or her eye looked down to self or she looked out to the viewer. This
relationship of figures, male to female, is deeply embedded in our culture and is reflected today in printed images. The evasive lack of eye contact on the part of the female figure is seen as submissiveness (Goffman, 1979). Trutat’s “Reclining Bacchanet,” (see Figure 18) 1824-1828, is an example of the submissiveness of the female figure. The eyes of the model are directed to the artist as he was creating the painting and then to the owner who could sit and admire the image. The eyes of the male figure within the painting were directed to the reclining figure. Evyan Perfume advertisement for “White Shoulders” (see Figure 19) duplicated the same intent as “Reclining Bacchanet.” The eyes of the male figure in the perfume advertisement looked longingly to the female figure but the female figure looks back over her shoulder to the viewer of the advertisement.

Another commonality of works of art and advertisements is the employ of self-touching. Self-touching can be seen to convey a sense of one’s own body being a precious and delicate thing (Berger, 1977). Titian’s “Venus of Urbino” (1538) illustrates the precious nature of the female figure as an object (see Figure 20), a feeling that is evident as well in Botticelli’s “Birth of Venus” (see Figure 9). The symbolism of self-touching as evident in the Caress advertisement (see Figure 21) is prevalent in advertisements of cosmetics, jewelry and shampoos. The woman is perceived as adorning and adored with goddess like qualities and as such is not expected to do or say anything (Dyer, 1988).

Being in a prone position is conventionalized as an expression of sexual availability (Goffman, 1979). Paintings and advertisements have accomplished the sense of availability of the female image by positioning the figure in a recumbent position whether
Figure 18: Trutat's "Reclining Bacchante" (1824-1848) illustrates the submissive quality of the female figure as she is stared upon by the male figure in the window, who appears much bigger and overpowering. The female figure looks out helplessly at the viewer, who was probably a man.
Figure 19: The Evyan Perfumes Inc. advertisement for "White Shoulders" illustrates advertising's parallels the symbolism as seen in Works of the Masters. The male figure in the advertisement looks longingly to the female figure, who in turn, looks back over her shoulder to the viewer of the advertisement.
Figure 20: Titian's "Venus of Urbino" (1538) also illustrates the preciousness of the female figure, symbolized by self-touching. The female figure is kept removed from the action by the partially draped curtain. The figure is surrounded by roses, a sleeping dog, and the myrtle tree which are all symbols of the Muse, Venus.
Figure 21: The "Caress" advertisement illustrates the symbolism of self-touching that implies the preciousness of the female figure, giving her a goddess-like quality.
on a bed, a floor, the ground or on a beach. The figure’s position makes it vulnerable to the surroundings. Referring back to Titian’s “Venus” (see Figure 20) and in addition, to Ingres’ “Odalisque” (1814) (see Figure 22), we see the alluring female figure in the recumbent pose looking out at the viewer. Titian’s figure “Venus” is positioned in the background, separated from the commonality of the servants, by the partial drapery affect. The icon symbolism of the roses, the myrtle tree and the sleeping dog were all deliberate ploys of the artist to represent the Muse Venus. The positioning of the figure, and the symbolism implied, are clearly visible in the Cancun advertisement (see Figure 23). The phrasing of the caption “gives a whole new meaning to bronze gods and goddess” reinforces the goddess image. The print and the image together convey the two sides of woman, as believed to be perceived by males in our society. On the one hand, the caption elevates woman to the state of goddess. “Woman” is represented as an object to be enjoyed and adorned but rather useless in her own right. On the other hand the figure is placed in a vulnerable position. Whether a sexual image, or a goddess, the female figure is offering up her femininity to be surveyed (Berger, 1977).

The artists of the Dutch Renaissance introduced images of women performing daily tasks in homey settings. Vermeer (1660) captured the sense of detachment of the female from society and from the viewer of the painting, illustrated so well in “Maidservant Pouring Milk” (see Figure 24). In the painting, the table becomes a physical barrier. The table represents the psychological barrier set between the young woman and the world. The advertisement for Holland’s Edam and Gouda cheese (see Figure 25) cleverly used Vermeer’s work. The painting is unmistakably Dutch and is seen in
Figure 22: Ingres' "Odalisque" (1814) illustrates the aloofness of the female figure as she glances back over her shoulder. Once again drapery was used to create a separation from the surroundings. The figure is in a prone position which places her in a vulnerable position.
We'll show you two different approaches to sun worship.

We've been the island home of sun worship for over a thousand years. From soaring Mayan temple to powder-soft beaches, Cancun can show you every vacation pleasure under the sun. So come to the one Caribbean island that gives a whole new meaning to bronze gods and goddesses. For a free brochure, write to: Mexican Tourism, 1 Place Ville Marie, Suite 2409, Montreal, Que. H3B 3M9.

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CANCÚN
The Caribbean island of legendary pleasures

Figure 23: The Cancun advertisement illustrates a common prone position of the female figure in advertising. The figure is frequently positioned on a bed, on the floor or on the ground in a defenseless, submissive recline.
Figure 24: Vermeer’s “Maidservant Pouring Milk” (1600) illustrates the sense of detachment of the female figure from society, and from the viewer of the painting. The table becomes a barrier separating the viewer and the figure.
Figure 25: The Holland Cheese advertisement cleverly used Vermeer’s “Maid servant Pouring Milk.” The colours were changed to make the figure and the scene more appealing, giving it a homey earthiness. Cheese replaced Vermeer’s bread on the table.
association with the Dutch cheese. The change from Vermeer’s original gold tones, to the brown earth tones used in the cheese ad, gave the advertisement a sense of earthiness and wholesomeness. The image of the young woman, and her surroundings became symbols of wholesomeness just as the use of colour had (Berger, 1977).

The Works of the Masters and advertising could be cross-referenced any number of ways, illustrating a commonality with regard to their use of symbolism. The use of the female figure image is but one example of the similarities that has evolved, both in Works of the Masters and advertisements. The images of children, flowers, animals, dogs, fruit or water could all form a comparative study of symbolism within Works of the Masters and advertising. The most commonly used image of both works of art and advertising for well over a century however, was that of the female figure. One might conclude that history repeats itself. Human nature changes little from generation to generation, within the confines of the need for images and symbolism.

Women, as depicted in the Works of the Masters, and the women, as illustrated in advertisements, are passive, powerless, and dependent, with an innocence that is sexy (Goffman, 1979). The female figure is seen as almost goddess-like in form; half angelic and half bewitching. The Works of the Masters and advertising share the same bed in their marriage of convenience. Works of the Masters and advertisements are art forms that are visuals, communicating their message through metaphoric images, in a manner that is reflective one to the other.

Artists themselves have been known to create a painting as an advertising statement. In such a case the painting is the advertisement. Rembrandt painted “Portrait
of Self and Saskia” (1634) (see Figure 26) as an advertisement to publicize his success (Berger, 1977). At the time, his style had reached a crescendo, at the pinnacle of his career. Rembrandt’s new spouse, Saskia was an important image in the advertisement. She represented a commodity, one of Rembrandt’s possessions, as part of his self-expression of success. Rembrandt’s self-portraits, of which there were many, relate the story of his life. Each self-portrait reflected a period and a change; each recorded the history of Rembrandt’s life however, it was also a reflection of his decline. As he grew old the advertisement, “Portrait of Self and Saskia," sadly became inappropriate (Berger, 1977).

As a further example of the artist creating his own advertisement, Vermeer produced “Painter in his Studio” (1666) (see Figure 27). The painter sits at his easel, with maulstick and brush in hand. The female model, who represented Clio, Muse of History, does not make eye contact with artist or viewer of the painting. She is absorbed in the symbols of Muses on the table before her: Thalia’s mask and Polyhymnia’s open book. Clio is holding a trumpet that symbolically heralds the undying fame of art (Dal Negro, 1978). Vermeer’s masterpiece served as an advertisement of not only the artist’s talents but the prestige of “art” itself.

A drapery was used by Titian (see Figure 20) and Ingres (see Figure 22) to create a prominent setting for the figure. Drapery in Vermeer’s “A Painter in his Studio” (see Figure 27) served to isolate the viewer from the seclusion of the figures as they are seen in the privacy of the studio. The separation of figure, by drapery, created a sense of elevated specialness. The isolation reflects the expression of “putting one upon a pedestal."
Figure 26: Rembrandt’s “Portrait of Self with Saskia” (1634) illustrates a painting, created by the artist as an advertisement. Saskia, Rembrandt’s wife, is portrayed as an item representative of the artist’s success.
Figure 27: Vermeer's "A Painter in his Studio" (1666) is another example of an artist's advertisement of his talent and success. The female figure in the painting is looking at the symbols of the Muses, as if she herself were one.
There have been apparent cross-references within the symbolism of Works of the Masters and the art of advertisers. It would not seem unusual then to find that some Works of the Masters were created as advertisements by the artist, for the purpose of promoting the artist. It does not seem strange that Works of the Masters frequent the format of advertisements, considering the similarity of symbolism between advertisements and Works of the Masters. One could survey the History of Art and find many examples of artists portraying themselves. Rembrandt’s self-portrait (see Figure 26) is but one example. The painting becomes an advertisement, selling the public on the successfulness and talent of the artist. Many paintings advertise the skill of the artist. Other paintings were commissioned to advertise the importance of the benefactor. The painting sent a message to those who viewed the canvas: “This is me; see how successful I am.” Gainsborough’s "Mr. and Mrs. Andrews" (see Figure 28) is a wonderful example of a person advertising his prosperity. The advertisement was framed in a painting of the man, his spouse and acres of landscape, a symbol of a wealthy landowner.

The painting, “The Archduke Leopold Wilhelm in his Private Picture Gallery” by the Flemish painter, Teniers (1582-1649) (see Figure 29) is an earlier example of art symbolizing wealth and success. The many framed canvases within the work demonstrates that art was something to be purchased and possessed. The many paintings within one painting becomes an image within an image (Berger, 1977). Teniers’ painting has a visual message. Each of the paintings within Teniers’ work has its own message, yet each stands as a symbol for what art is. Collectively, they work together as a collage of paintings to support the main message. The Cathay Pacific First advertisement (see Figure 30) echoes
Figure 28: Gainsborough’s “Mr. and Mrs. Robert Andrews” (1748-1750) is an illustration of a well-to-do man, perhaps a country squire, commissioning a painting as an advertisement of his position and wealth in society. The lush countryside, one of his possessions, takes up more of the painting than the figures themselves. The wife is seen sitting rather idle. There is no indication of hard work or industry.
Figure 29: Teniers’ “The Archduke Leopold Wilhelm in his Private Picture Gallery” (1582-1648) is an illustration of Works of Art as collectibles. The gallery is a sign of a successful man. Art is seen as a status symbol.
Figure 30: The Cathay Pacific First advertisement reflects the value placed upon Art. The Archduke's art collection was cleverly manipulated to reflect an Oriental flavour.
Teniers’ intent. Every painting in the picture reiterates the induced thought that Cathay Pacific First is classy and a service for the elite. The choice of Teniers’ painting as the focal point of the format for the Cathay Pacific First advertisement reinforces the image of art as cultured and authoritative with historical credibility. The Cathay Pacific First advertisement (see Figure 30) relates a message in a repetitive manner. The ad repeats the message of Teniers’ painting. Each of the paintings within Teniers’ repeats a similar message, multiplying the impact of the intended message.

Somewhat before Teniers’ painting of the gallery collection, about 1550, a young female artist of the Renaissance period was an accomplished portrait painter. Her name was Sofonisba Anguissola. As an advertisement of her talent and profession she painted many self-portraits (Parker and Pollock, 1981), just as Rembrandt did almost a century later. A more persuasive example of a painting being an advertisement is the work of the French historical painter Labille-Guyard. She was a painter and an instructor of art. Labille-Guyard painted a portrait of herself and two students titled “The Artist with Two Female Pupils” in 1785 (Parker and Pollick, 1981). Labille-Guyard’s advertisement told the public that she was not just an accomplished artist but also an art teacher.

Similar to the circumstances of Labille-Guyard’s self-created advertisement of 1785, an American artist painted a self-portrait in 1890. The artist, Susan MacDowell, had been commissioned by the Pennsylvania Academy of Fine Art, to make a painting for the explicit use as a magazine advertisement. The purpose of the painting was to promote the Academy as a Fine Arts institution (Parker and Pollock, 1981).
Very recently Bottecilli's "Birth of Venus" was used as the cover of a health pamphlet available at the drug counter. The Arthritis Society in association with "Healthwatch Canada" and "Chatelaine Magazine" produced the booklet, "Arthritis Wise." Venus of the advertisement, the nude figure with long flowing hair appropriately positioned, became a symbol of womanly beauty, a contradiction to the perceived notion of the arthritic body. In association with the Arthritic Society "Venus" represented hope; her beautiful body, her face gently relaxed with no indication of pain. An article within the pages of the booklet recalled conclusions by Belgium arthritic specialist, Dr. Jan Dequeker. The doctor speculated that "Venus" must have suffered from arthritis. The doctor points out that Venus's fingers on the right hand are slightly deviated; her left hand's index finger has sausage like swelling; and her ankles are decidedly swollen. Bottecilli's work created an attractive cover for "Arthritis Wise." His symbolism was reincarnated as a symbol of new life and hope, an outlook reflecting futuristic reality. The Work of the Master became a symbol for the advertiser just as the figure became a symbol for the Muse and the objects about the figure were symbols representative of the figure. Referring back to Vermeer's "A Painter in his Studio" (see Figure 13) one can visibly see the artist's intent. Through symbolism, iconic images were used to signify qualities of "Venus". Vermeer and Bottecilli worked their magic through symbolism. Symbolism became the messenger.

The Masters of the great works of art in Western society were master teachers. They conveyed their messages through the clever use of symbolism. Advertising was an apt pupil and learned the lessons well. Symbolism became the vehicle to carry the visual
message, to the consumer. Consciously and subconsciously, the symbolism communicates the cognitive jottings of the mind, as the visual message is "read." Works of the Masters assimilated into the format of advertising, execute a reciprocal relationship. Together they put forth a strong, convincing message. Is it possible that a foundation in the study of Works of the Masters, could provide insight into the intent of an advertisement? Works of the Masters and advertisements have been constructed on the same system of symbolism; both are communicators through a visual message. Could it be concluded then, that knowledge of Works of the Masters assists the analysis of advertisements? If the possibility was taken one step further, could it be concluded that an understanding of Works of the Masters would assist in the interpretation of advertisements that included a Work of a Master as part of its format? Perhaps the work of the master within the advertisement would be seen out of context, rather than a reflection of the ad. Would exposure to Works of the Masters have any influence upon one's interpretation of an advertisement? The purpose of this thesis is to investigate the possibility of the interpretation of Works of the Masters in advertising as a reflection of one's life experiences.

An ancient Taoist philosophy establishes the developmental steps to knowledge and understanding:

To look is one thing.

To see what you look at is another.

To understand what you see is a third.
To learn from what you understand is still something else.

To act on what you learn is all that matters (Mittler, 1989, Part I, Title Page).

The Taoist wisdom could be applied specifically to the symbolism of Art and advertising.

The nonchalant observer looks without thinking. The more astute observer makes a cognitive effort to see. Progressing further, the individual reviews what was seen to come to understanding. At this stage the viewer uses past experience as a piece to solving the puzzle. To be beneficial, the knowledge must be seen as applicable to life, allowing the individual to learn from the understanding. Finally, the ultimate step to understanding, is the ability to act upon the learning in a meaningful way. The individual grasps the concepts and applies them to a new experience.

Each segment of the Taoist saying takes the individual one step further on the path of knowledge and understanding. The steps of inner understanding seem to parallel Deans’ steps of viewing an advertisement (see page 63). The Taoist philosophy however, does not stop at understanding what one sees. The individual must learn from that understanding and apply his or her knowledge to new situations. If a student could develop an understanding of Works of the Masters, and that understanding could then be a tool to analyze advertisements, the learning has meaning because it is applicable.

**Lane Four: The Advertiser’s Perspective of Works of the Masters in Advertising**

When an advertiser creates an advertisement that uses a work of a master as part of the format, there is much to be considered. Although there is usually a targeted audience for which the advertisement is written, the art education of the audience is not
one of the considerations made by the advertiser. Could one’s interpretation of an advertisement, with a work of a master as part of its format, be an indication of one's past art history experience?

Advertising is but one facet of mass media. Its duty is to introduce a wide range of consumer products or services to the public and thus support a free market economy. In addition, it is the work of the advertisement to manipulate social values and attitudes much like the role of art and religion (Dyer, 1988). Advertising is the “official art” of industrial nations. As art, it plays the role of manipulator of social values and attitudes. Similar to the role of art and religion, advertising contributes to the well-being of society and raises peoples standard of living by encouraging society to buy into its message. Advertising’s message is “buy.” Society is not asked to simply buy the product but to buy the lifestyle that warrants the product (Dyer, 1988). Each art production of media is constructed for a specific purpose, the end result of which is profit.

Individuals have a “construct” picture in their mind as to what the world is, how it works and where they fit into the picture. The “construct” is individualized because it is based on a culmination of personal observations and experiences. A major part of one’s observations and experiences have been pre-constructed by the media. Attitudes, interpretations and conclusions were already built in to the advertisement. It could be said then, that reality was constructed by the media, and not by the individual. Virtually all one knows or thinks he or she knows about the world comes through media (Ministry of Education, 1989).
Carefully crafted advertisements appeal to people's desire to be loved, to be healthy, to be successful, to be sexually attractive, to be safe and secure. Advertisers appeal to the individual's mental associations and the recall of mental images. Mental imagery includes sensory experience from the physical world that is recorded in the mind and may be recalled as a response to sensory stimuli (Ministry of Education, 1984). To be successful, advertising counts on the capacity of the human mind to recall and to respond to sensory stimuli. Advertising is a form of communication that constantly impinges on daily lives, yet people are often unaware of its more subtle forms of persuasion or the extent to which it manipulates our culture (Dyer, 1988).

The persuasive power of advertising should never be taken lightly. As a society, North Americans consider it socially correct to be odor free. It has been estimated that 95% of the North American population over 15 years of age use an underarm product regularly. About 60% of Europeans use a deodorant followed by 40% of the Mediterranean society. An American advertisement in 1919 was responsible for the North American obsession for the need to be odor free (Toronto Star, Feb. 28, 1994, Section C, p. 1). An overwhelming attitudinal and behavioural change of a society was influenced by an advertisement. A further example of advertising influence concerns the Jaguar company. In 1993 Jaguar ran a television advertisement for the first time in United States. Although there are other variables that could be considered, the fact remains that sales of Jaguars in United States rose 47% for that year. The company was so convinced that advertising did the job, that Jaguar Canada ran television advertisements the following year (Toronto Star, March 1, 1994, Section D, p. 3).
Media in various forms, influences our thoughts, our feelings, our very lives. Media manipulates our values and our attitudes. Most people tend to think of media as a necessity to keep one informed. People generally have the notion that decision-making, based upon Media's information, is within the viewer's control. The myth, that people live by, is that people are intelligent, knowledgeable beings and could not be unknowingly under the spell of a communication system.

To Courtney (1982), a myth is a storied fiction, historically connected with a particular people or culture, and is brought to life by ritual (Courtney, 1982). The mythological stories or beliefs are popularized and romanticized. The myth purports to be historical but in itself, is useful to historians for it reveals much about the people and culture for which it is popular. Myths are a form of communication; they have something to say. Myths have a special message. Myths have an oral drama tradition, passed on from generation to generation. Over time many myths have been recorded as written language. The myth is basically fictitious and can be seen as the product of fallacious reasoning (Hoebel, 1966). The myth tries to create an initial impression; it does not matter if the observer sees through the myth later, for the impression is made (Brommer, 1988). There is something to be said for first impressions; the human brain is hard to convince otherwise. The purpose of the myth is answer the questioning mind. Myths provide social reassurance; they are a device to educate, to maintain a culture.

Advertising is a myth experienced by society. It is often based on false premises that are believable. The advertising myth tries to create an impression. Little does it matter that the consumer sees through the implications of the ad. The first impression has
become the lasting impression. The symbol system of advertising has done its job. The public has been educated by a powerful resource, advertising.

Semiotics is the study of signs. Speech, folktales, news, comics, advertising, art and myth can all be analyzed by semiotics, just as one would study a spoken language. Advertisements are representations of signs that have an absorbed significance. Each sign within the representation becomes a signifier that triggers a thought of significance. Further meaning is absorbed by inference. The icon becomes the link between thought and feeling, which is the basis of the myth.

"In archaic societies rituals were direct dramatic imitations of myth" (Courtney, 1982, p. 23). A ritual is an act of commitment with the promise of fulfillment. The acting out of the ritual makes it a reality in the mind of the actor. Through ritual the individual has actualized the myth. Advertising perpetuates the ritual with the promise of enjoyment, beauty or status. Society reads the semiotics of the advertisement in its mythological state and acts upon it. The ritual is acted out to fulfill the promise. The advertisement’s promise is then perceived as a reality. Media, as the Trickster, the story-teller of advertising, dramatically presents the myth to the consumer. The myths of advertising perpetuate the culture.

Under the disguise of Works of the Masters, the trickster makes the myth very believable. One of the most frequently used pieces of respected art is that of the “Mona Lisa.” When one hears the name “Mona Lisa” an image comes to mind. The importance of date, setting and artist is relevant to the concept of the image in the mind of consumers. Who is this woman with her rather engaging smile? What does she mean to me? We do
not know her and yet there is a feeling of familiarity. Mona Lisa has become a modern myth in our society. The woman with the smile is a heroine of an unauthenticated story of earlier times, the verification of a myth (Berger, 1977). The date was 1503 to 1505. Was Mona Lisa a creation or a re-creation? We do not really know. Only the artist would know for sure. Are we looking at a copy of a painting created in the mind of the artist or the re-creation of a person who sat before the artist, Leonardo da Vinci. That fact does not concern the myth of Mona Lisa. Knowledge of her origin is secondary. The first impression of the image is what is important to advertising. The original painting was not large, only 21" by 30." It was much like a life-size photograph, portraying a life-like quality.

The Mona Lisa was rendered in minute layers of glazes that creates an illumination of the entire canvas, breathing life into the painting as it were. The painting is not simply a type of woman but takes on character and becomes a particular woman. The Mona Lisa becomes a perfect candidate for advertising. As a modern myth she possesses mysterious alluring qualities; she exemplifies the calm, serenity of womanhood and handsomely attractive with an engaging smile, yet a hint of mystique. Although Mona Lisa was historically connected to the Renaissance period, she has been popularized and romanticized in our own time. Mona Lisa leaves a message without saying a word. She is the messenger and the message. She has been taken from her pastoral past and placed upon a pedestal in the 20\textsuperscript{th} century. Her image remains an icon in the mind of society. From her pedestal, Mona Lisa, like an elevated mythological figure, surveys her world of art and advertising.
Advertisements are visuals that communicate through the sense of sight. Visual information is a very important source of information that is greatly influenced by first impressions. The first impression of an advertisement is visually communicated to the mind through the eyes. Advertisements serve as important sources of information to society and much can be learned from an advertisement. Advertisements are also persuasive and it is the persuasiveness that can be seen as manipulative; the maestro conductor of human thought. It can therefore be said that the purpose of advertisements is two-fold; advertisements inform and advertisements persuade.

As has been previously discussed, advertisements and Works of the Masters have much in common. Advertisements and works of art are both visuals, and as visuals communicate through visual images within a symbol system that may or may not be consciously understood but certainly recorded within the mind. Since the birth of the age of pictorial reproduction, the meaning of paintings is no longer attached to the painting alone but, is transferable to the reproduction. When a painting is put to use other than in its initial state, its meaning is changed or altered, depending on how it is used or technically manipulated (Berger, 1977). The reproduction, unlike the original can be altered or manipulated in such a way as to affect the images, which affects the message. The intent of the original is lost. The authority of the original is however implied by the reproduction. It is the preconceived concept of the authority of art relics, within the mind, that manipulates the viewer’s thinking. Authenticity has been lost in the reproduction and must be transposed from the original.
On a prominent exterior wall in the heart of Toronto, at the corner of Bloor and Young, Xerox Canada installed a much larger than life (14' x 16') replica of Rembrandt’s “Lady Petting Lap Dog.” A Xerox copy of the same reproduced painting had been illustrated beneath the replica. The advertisement is a reproduction of a reproduction of a reproduction. Is it art? Is it advertising? Is it educational? “Lady Petting Lap Dog” in its form on the city street in Toronto was a combination of all three. As art it is a recognizable painting of a Master that had been cleverly reproduced. From the street level the painting was perceived as extremely well done and certainly made an impact. Is a numbered print not considered a work of art and what is a print if not a reproduction? The artist who emulated Rembrandt, created an original from a reproduction. It was an original in that he created it himself and it was a reproduction in that he reproduced Rembrandt’s images. The caption on the wall advertisement that read “Colour by Rembrandt, Colour by Xerox” made a clever play on the concepts of image, copy and reproduction. Xerox gave full credit to Rembrandt for his wonderful use of colour but likened themselves to the artist for their skillful use of technology and colour. Xerox copied the Rembrandt image in the reproduction. The implication was “if one wished to reproduce a fine image with excellent colour quality, Xerox emulates the finest.”

There are dozens of examples of Works of the Masters integrated into advertisements. I have a collection of Works of the Masters in advertisements that number about fifty. I see fine art in advertisements as a valuable, inexpensive teaching tool. Much can be learnt from the advertisements, initiated from discussion, observation and comparative study. Works of the Masters in advertising can be an interesting pivotal
from which to integrate Art History and Media Studies. Through the Language Arts programme students become verbally literate. Through Visual Arts and Media Studies the students have an opportunity to become visually literate.

Icon analysis, whether applied to fine art, advertising, or fine art in advertising, has three levels of understanding or interpretation. Level One is the identification of everyday, recognizable objects by size, colour, line, shape or movement. At this stage the observer can name what they see as a labeling exercise. Level Two is the recognition of themes or concepts that come to mind as the icons are combined or grouped conceptually. Level Three is the ability to find intrinsic meaning behind the presentation (Fore, 1970). At the third level the viewer would be able to perceive hidden meaning. In an advertisement that used the work of a Master, the viewer at level three would see, both consciously and unconsciously, a connection between the art piece and the product. The question that must be asked is: How does one’s art education influence the realization of Level Three of Fore’s theory? Is there any significant difference between the perceptions and interpretations of the same advertisement by people who experienced little Art History, some Art History or none at all? Is the interpretation of the advertisement an indicator of one’s exposure to Works of the Masters?

Much work goes into the production of an advertisement before it becomes a printed page. The planning and paper work go through many hands before the first edition rolls off the press. Having collected advertisements that use Works of the Masters as part of their format, I quarried their creation and production. I set about to find some answers as to the design and significance of such ads. Before a connection can be made between
one’s education and the use of Works of the Masters in advertising, if indeed there is a connection, we must query why the advertiser used a Work of a Master in the first place. I question the advertiser’s decision to use a Work of a Master in an advertisement. It was important to understand how and why Works of the Masters are used in advertising, before any understanding of their influence in advertising could be seen as an indicator of one’s education. The questions for which I pursued answers were:

Why did the advertiser decide to use a Work of a Master in the advertisement?

Why did the advertiser choose a particular Work of a Master?

Was the design researched?

Did research influence the advertiser’s decision to run the ad?

Did the advertiser field his or her own research or rely on the research of an agency?

How did the use of a Work of a Master affect marketing compared to a previous advertisement that was void of fine art?

I could not turn to printed material for answers to my questions. Advertisers consider such information private domain. Advertising is a competitive business and confidentiality is of prime importance. To find answers to my questions I hoped to speak to those involved in the decision making and the actual development of the advertisement process. The search was not as straightforward as one might think. My first step was to write to the publicity editor or the public relations officer of the magazines that ran the advertisements. One can not assume that writing a letter necessarily guarantees a response. I received replies from two of five magazines. Neither magazine offered information but instead told me to contact the company who placed the advertisement.
One cannot necessarily pick up a product, read the label and know where to write or telephone. Some products are manufactured by a parent company of another name that is not listed on the package. Some addresses on the packages gave only the city and province. The information I needed was not within the advertisement. It was necessary to go to the store and study the packages. The government register of Canadian companies provided the necessary addresses. A letter was sent to each of five selected companies that used Works of the Masters in their advertisements. Two of the five manufacturers informed me that my questions contained confidential information, that could not be shared. Giving out advertising secrets could prove detrimental to a competitive business. I was fortunate to receive word from two other companies, who were obliging with information and set me off to other fields with new contacts, which eventually led to informative sources.

The first segment of the search for answers from the advertisers dealt with research. When a company introduces a product on the market, a decision must be made as to how much of the budget will go to advertising. Then the manufacturer must decide the term of the advertisement, whether one year, three months or blocks of several weeks. Thirdly, the marketing department must decide upon an advertisement idea. Frequently, the team of decision makers do not agree. That is a problem that may never go away. A gap exists between the advertising researcher and the rest of the advertising business. Researchers are left-brain, linear, number-manipulators, who depend on science. Those involved with the creation of the advertisement are artistic, right-brained, and not necessarily mathematically minded (Fletcher, Bowers, 1988).
Advertising research provides some answers for the manufacturer. It narrows the spectrum of decisions that must be made and to some extent, reduces the chance of failure. At some point however, someone must apply experience and intuition, making the decisions necessary for the advertisement to come together. Not all advertisers rely on research. Some prefer to go with a hunch and place their money in media instead.

Advertising research is expensive. Research is one of advertising's finest tools, but like any other tool, one has to be skilled in how to use it. Research does not come up with the ideas. The advertiser or advertising agency must supply the ideas. Research assesses or gives support to the concept of an idea, to ensure a "competitive edge" and "share of the market" (Fletcher, Bowers, 1988).

There are ways around the high cost of research. To help make decisions about where to advertise, what population to target, population by income distribution or household information, advertisers can tap research data, much of which is available in libraries. The annual Survey of Buying Power Data Service is a three volume report that includes household income, demographics, retail sales data by store type, and television markets. The Rand McNally Commercial Atlas and Marketing Guide has large maps detailing commercial and marketing information about United States and other countries. In addition, there are weekly, monthly and annually printed journals available to the producer. The journals are resource for current marketing and advertising data. "A Bibliography of the Communication Process" was published by the Research Foundation. The book listed more than 7000 published and unpublished research studies. The studies dealt with the evaluation of the effectiveness of the message, in advertising (Fletcher,
Much advertising research is conducted by firms that syndicate the results of research to advertisers, agencies and the media. Most users of the service could not afford to conduct the required research themselves. Buying into the services of a research firm shares the cost of research amongst the users.

Research can benefit the advertiser and the media in which the advertisement is placed. If a particular advertisement was not well received by the subscriber of a magazine, that could in turn reflect upon the magazine and its future sales. The Magazine Impact Research Service is a subscription post-testing service designed to track advertising in selected issues of major magazines. The service also provides information on competitor’s advertisements in the same issue. To conduct the research, the magazine is placed in a household. The recipient is asked to read the magazine that day. The following day in a telephone interview, the individual is asked to recall the advertisements, giving as much detail as possible, including first impressions.

There are many variables to consider when relying upon research of personal recall. The researcher is the expert and the degree of reliability is always a dominating consideration. Some of the variables that advertising researchers must consider are:

(a) the intellectual level of those surveyed, (b) the ability to read, (c) the ability to comprehend English, and (d) a representative cross-section of the population. If the advertisement receives a positive response, it might continue to be included in further issues. If however the response is not healthy, the advertisement will be withdrawn, scrapped or reworked. Advertising research cannot be done haphazardly. It must have a
plan; it must be done for a specific reason with a specific goal. A plan of action is drawn up to achieve that goal, quickly and efficiently.

The application of advertising research is only part of the complexities of producing an advertisement. There are further considerations to be made before a Work of a Master could be used in advertising. Illegal use of art works is found in hundreds of advertising situations in Canada annually (Marketing, 1992). An art copyright is valid for fifty years after the artist’s death. The International Council of Authors of the Graphic and Plastic Arts and of Photographers (CIAGP) is an international watchdog that monitors the copying and counterfeiting of art in advertising. CIAGP represents 14 countries and oversees the works of 10,000 artists or their estates. The group is particularly watchful for the use of artist’s work on T-shirts, calendars and annual reports. Other concerns of the CIAGP are the electronic manipulation of art work and the reprography of work for example for libraries and schools. The artist might receive remuneration for the first copy, but there is no compensation for further duplication. If legal action is taken against a party for the illegal use of a work of art, the suit can be against the advertiser, the publisher, the agency, the magazine carrying the ad or the distributor.

To further the inquiry into the use of Works of the Masters in advertising, I corresponded with two international art library firms. I received informative packages from the "Bridgeman Art Library" in London, England and "Art Resource" of New York. The Bridgeman Art Library was formed approximately 20 years ago and acts as an agent on behalf of museums, galleries, artists and private collections. The Bridgeman Library holds over 100,000 large format transparencies representing works of art from collections
around the world. A client can request to purchase a reproduction, as a transparency. The client is charged a reproduction fee for the use of the image, which could be thousands of dollars depending on the contract between the client and the library. Bridgeman returns 50% of the fee to the gallery, museum, or collection for upkeep and restoration. The client base, those who buy into the use of works of art, include book publishers, greeting card, calendar and stationary companies, magazines, newspapers, television, video, fine art print companies, advertising and design agencies. A client might request a particular image, works of a particular artist or a selection of images on a particular theme.

Although the Bridgeman Art Library does not generally receive information as to why the client chose a particular image, the library often contacts the keeper of the original for permission for a specific use. The question I put forward, as to why a particular image would have been chosen, was not always made clear to the art library. The description of image usage was not always expanded upon. The reasoning behind the selecting of a particular image is one area generally not addressed in the communication between the library and the client. The reasoning behind the selection of the image and the actual use of the image was seen as two different issues. Of course, the keeper of the “art piece” wishes to know the use that is to be made of the work. However, the decision to use a particular “piece” is not seen as troublesome to the supplier, the art library. The keeper of the original may turn down the client, if the use is perceived as an inappropriate. At times the client wishes to crop or alter the image. The protector of the art work might see the alterations as detrimental to the interpretation of the work. The cost of the right to
use the image and cost of reproducing the transparency are incorporated into the advertising budget. The particulars related to the image, for example, date, artist and title are given to the client.

It is expected that information pertinent to the piece of art will be printed on the item or advertisement correctly. This is not always the case. I have found advertisements that present erroneous information, a point Bridgeman Art Library was surprised to learn. I have also found commercial items that neglected to give credit to the artist. Recently, I purchased a card that used "American Gothic" (see page 34) in a humorous manner (see Figure 31). The artist, Grant Wood, was not given credit for the original rendering. Perhaps the fine art watch-dog was napping. The use of fine art in advertising and images of fine art on merchandise is so prolific that it is very difficult for one organization to keep a watchful eye.

The Bridgeman Art Library can facilitate in an advisory capacity, as its researchers are all art historians. The client’s request might be vague or the client might request additional images that suit the purpose. In such cases the art historians research the image files and cross reference keyword searches by subject, artist or location, through a fully computerized system to provide the client with a desirable image.

As well as being able to supply transparencies of the world’s most famous paintings, the Bridgeman Art Library houses a large number of originals, illustrating decorative arts and social history from antiquity to present day. The Bridgeman Library does have images of the entire art collection within the City of London, a large part of which is seldom seen by the public. The library deals with requests on a daily basis,
We know you don't like us making a big fuss over your birthday...

Figure 31: When works of art are reproduced for commercial purposes, the artist should receive recognition somewhere on the printed surface. “American Gothic” was used in a humorous way and no recognition was given on the card.
sending requested transparencies around the world. The library does however encourage clients to make personal visits. Personal, on the spot searches can proceed quickly when the client is present to accept or decline suggestions as the material is being computer researched.

Transparencies are available on a loan basis, for a six-week period from the Bridgeman Art Library following a written, telephoned or personal visit request. A two-volume unillustrated catalogue is also available upon request. The catalogue comprises of three volumes. Volume 1 lists artists and their works from A-Z. Volume 2 lists the decorative arts that include antiques, ceramics, furniture, glass and sculpture. Volume 3 lists works of art by subject for example, literature, drama, battles, children, religion or love scenes. Volume 1 costs near $75.00 and Volumes 2 and 3 costs about $45.00 each. Bridgeman also has a collection of manuscripts. A catalogue of available manuscripts can be purchased for about $30.00. The advertiser could weigh the costs of having the art library research the required image(s) against the cost of the catalogue, in addition to time spent by its own employees searching the catalogue. One disadvantage to the catalogue is time. The library can search their files rapidly on its computerized system. Unillustrated catalogues are a disadvantage for anyone other than an art historian.

"Art Resource" is the American counterpart to the Bridgeman Art Library of London, England. Art Resource, located in New York, stands as the exclusive rights and permission representative in North America to the Smithsonian, the Jewish Museum, Scala Fine Arts, Gardner Museum and the Alinari Archives. In addition Art Resource in affiliation with "Arts of Britain" has exclusive rights to images from The National Trust,
the Tate Gallery and the Victory and Albert Museum. Art Resource supplies the client with a quality photograph of the desired work of art. If a series of images is required on a theme by a client, Art Resource can research its transparencies within one working day. Art Resource claims to have the world's largest photographic collection of works of art from Prehistoric to present day.

As part of its holdings, Art Resource has photographs and transparencies of the Alinari Archives. Alinari, now nearly 140 years old, was the first established photographic documentation of works of art in Italy. In reality, "Art Resource" has a file of reproductions of reproductions. The originals were black and white glass slides; now coloured transparencies have been added. The Alliance photos were an important resource to ensure accurate reproduction of works of art for book publication, before the age of colour processing. Prior to the Alinari collection, works of art were reproduced as renditions. Explicit reproductions had to wait for the arrival of the technical age. From the German Centre of History of Art Documentation, "Bildarchiv Foto Marburg," Art Resource has catalogued, by microfiche, the major works of art in German museums. In addition, the German resource has reproduced samples of German architecture.

Being exclusive representatives of the Smithsonian Institute, Art Resource houses photographs and prints of the museum's collections to include wall coverings, textiles, ceramics, glass, metalwork and jewelry as well as paintings. The Gardner Museum, which was a privately funded collection, contains works by Manet and Degas as well as the Old Masters, inclusive of Giotto, Raphael, Titian, Rubans, Vermeer and Rembrandt. The entire Gardner collection is on file through the Art Resource file. The Scala collection was
established in 1953 in Florence, at a time when coloured photography was a medium of preference. Included in the Scala collection is the entire Vatican assembly of works of art and architecture.

Through Art Resource, the Scala collection of 5" x 7" and 8" x10" transparencies are available for advertising, television, magazines, books and prints upon request. Recently, Scala has increased its field to include several of the museums within Russia. Scala, the Italian art resource centre, and Art Resource, the caretaker of America’s art resources, through Scala, can provide transparencies and the rights to reproduce works of art from within the borders of the one time Soviet Union. "Arts of Britain," is affiliated with Art Resource. It has a photographic archive of works of art, sculpture, architecture and the minor arts (embroidery to name but one) from within the British Isles. The Arts of Britain collection include large photographs of works of art found within the 190 protected historical homes and estates under the care of the National Trust. The same works are also serviceable through Art Resource, USA.

Similar to the function of the CIAGP (International Council of Authors of Graphic and Plastic Arts and Photographers), the Artists Rights Society (ARS) is the exclusive United States representative for the estates of many of the world’s preeminent artists. ARS represents the US rights and permission interests of most of the painters and sculptures active in Europe in this century. Among the European artists on the ARS’s guardianship list are Dali, Duchamp, Matisse, Picasso, Ernst and Miro. In addition, the ARS acts as protectorate for the use and abuse of the work of American artists such as Andy Warhol, Frank Stella, Mark Rothko, Sol LeWitt, and Jackson Pollock. ARS
maintains association with Art Resource (they even share the same address). As an independent source, ARS operates a phototheque of colour transparencies, representing works of art by contemporary painters, sculptures and architects.

Advertisers have an array of choices before them. The advertiser could run an old advertisement, that was successful in the past. The advertisement may or may not be successful but at least the capital output and profits from sales would not be greatly diminished in the attempt. Alternatively, the advertiser could go to the parts' department and purchase segments of the necessary components. Investing a little more money, and relying more on the researched expertise of others, the advertiser could possibly experience greater success. The advertiser has yet another option. He or she could put his or her campaign totally in the hands of outside professionals. The advertiser could rely on established research and graphic designers, who have experience with many products and bring that experience to a new assignment. Regardless of which option the advertiser decides to use, the advertisement must be road tested at time of printing. As one advertiser told me, "We were just lucky." They had a small budget. A small group of decision-makers sat down and threw out ideas. A suggestion was made to use the Mona Lisa in the advertisement and the advertisement came together. Advertising is big business; large sums of money ride on the success of an advertisement.

It is important for the advertisement to appear as custom-designed, "classy", top of the line and sleek, creating a desire to buy, not only the product but the life-style that is inferred by the product. Nonchalantly zooming down the super highway of advertising, that twists and turns through society, we must stop and study the signs. It is not good
enough to absorb the impact as a first impression. The initial impression of an ad is not necessarily consciously imprinted upon the mind of the consumer. The consumer can be left with a lasting impression of an ad, subconsciously, without being aware of its influence (Berger, 1977). Marshall McLuhan reminds us that “ads are really doing their work when you do not notice them” (Ministry of Education, 1989, p. 173).

The semiotics of advertising and Works of the Masters in advertising is a study of signs encoded with information and inner meaning. “Citizens of the democratic societies should undertake a course of intellectual self-defense to protect themselves from manipulation and control” (Chomsky, 1989, p. viii). Media literacy is an important aspect of education. It is important that students understand the semiotics of art and advertising as a decoding skill. The knowledge of semiotics becomes useful if the student can then apply the knowledge and encode their own creative interpretations of advertising as a learning experience. Applying knowledge to new situations makes learning meaningful and is the test of true understanding. The ability to independently decode advertisements illustrates the fulfillment of the Taoist philosophy (see page 81).

Advertisements that include Works of the Masters as part of the format are masterful themselves. They manipulate our thinking and lead us down the garden path right out onto the highway and “buy-way” of advertising. Ads fulfill our needs, which have grown from the seeds advertising planted in our heads.

Art History appears in modern day advertising; it has become common practice to use the Works of the Masters within the format of advertisements. Advertising on the other hand is a reflection of Art History. Works of the Masters and advertising are visual
languages, that communicate a message, through symbols, to the viewer. The visual semiotics of Works of the Masters and advertising jointly reflect a similar message by the inauguration of interwoven, reflective symbol usage (see page 18).

Art education and the study of art history have evolved over a long period of time. Informally, every tribe and nation has valued its art, for art reflected the culture. Individuals considered it important to pass art traditions from one generation to the next (Hoebel, 1966). Formal art education and the study of art history have been with us for centuries (Greimas, 1970). Advertising had its early beginnings with the Babylonians (see page 18). Works of the Masters in advertising, although prevalent today, was originated by the Masters themselves (see page 77). Art education, art history, advertising and Works of the Masters in advertising have unfolded through history, as four distinct avenues. Presently, each of the four areas has become interdependent. It would be neglectful to discuss art education without considering art history. The design and semiotics of advertising are based on a foundation of fine art. Works of the Masters in advertising complete the continuum of art, history and advertising. Advertising is the reflection in the mirror of art. The four areas of consideration are virtually inseparable. If the “Art of Education” was one’s focus, one could no longer motor down the life’s highway of education and view art, art history or advertising in isolation. Although each area of study has its monuments, causing us to stop and stare, each is like a hybrid, intermingled and shared. How can one study art without the motivation and inspiration of what went before, Art History? How can one develop a knowledgeable understanding of Art History without the element of hands-on self-expression to reinforce the
understanding? How can one understand the semiotic icons of advertising without Art History as a rooted resource?

To study “Art History” without the experience of self-expression through art, would be nothing more than a memory challenge. Hands-on experience provides meaning to the history knowledge. One could not interpret the semiotic symbolism of the language of advertising without seeing it in relation to its “Art History” roots. Works of the Masters, in advertising, offer one a challenge to compare, dissect, recreate and enjoy the experience of making art. The advertisements offer an opportunity to enjoy Art History and to study advertising as a holistic educational learning experience. The question remains: Is one’s interpretation of an advertisement, which includes a Work of a Master as part of its format, a reflection of one’s exposure to Art History?
Assumptions and Limitations in Relation to the Question

The Horizon

The horizon is like a thread of fabric woven across the canvas, quite apparent from the aerial perspective. From the "point of view" the horizon is visible, but not clearly defined. Prior to the study the researcher might have feelings or notions about the topic, but thus far it can only be an assumption. It is not until the researcher is much closer to the scene, that he or she can make a clear declaration with any voice of certainty. Light is shed on the topic through the development of the "aerial perspective." In this particular thesis, the Literature Review was metaphorically expressed as the "aerial perspective."

A review of the literature illuminates the bodies of information that are pertinent to the study. Not until this point, could one perceive the limitations of the study. At this point assumptions could be expressed, but not verified. With reference to the influence of one’s prior Art History experience, it might be assumed, that students of different levels of ability, would perceive advertisements differently. Such an assumption could be based on the research of Slingerland (1970). It might also be assumed that deaf students would not respond well to the advertisements since the interpretation of an advertisement depends somewhat upon the ability to read the printed word.

Winzer (1989) reported that Critchley (1970) found that academically disadvantaged students tend to read one to six times more slowly than do normal readers. In addition, merely recognizing words by sight is insufficient for receiving communication from the printed page. Deaf students, although there are exceptions, are likewise often far behind their hearing peers concerning reading level (Keeves, Matthews and Bourke, 1978). “Deaf students are educationally retarded by three or four years, most noticeably in all areas of the language arts, although they are no less capable than hearing students” (Winzer, 1989). This does not suggest that the intellect of the average deaf student is any
less than that of the average hearing peer. There is a difference in reading levels between average deaf and the average hearing students of the same age. The dissimilar reading levels are attributed to limited linguistic auditory input during the formative years, rather than a contrast of mentality.

It has been found that the average deaf student will probably not advance one full grade with regard to reading level, from the age of 10 to 16. The deaf student does however, know a quantity of isolated words, but with rare exceptions, will not be able to put the words into comprehensible sentences and paragraphs beyond a Grade 4 level (Winzer, 1989). Expressively, the deaf student uses smaller, more concrete vocabulary with shorter and less complex sentences than do other youngsters. Deaf students demonstrate difficulties in the use of grammatical structures, especially verb usage. They tend to omit plurals, possessives and prepositions (Winzer, 1989).

Entangled in the controversy of the expectations of the disadvantaged learner, of which the deaf student could be included, is the belief that the teacher’s perception of the student as a low achiever, greatly influences the student’s success rate (Rosenthal and Jacobson, 1968). Researched study results, (Slingerland, 1970)(Keeves, Matthews and Bourke, 1978)(Rosenthal and Jacobson, 1968) and several others, made claims that (a) being a poor reader, (b) being a disadvantaged student (Davis, Silverman, 1970) and (c) teacher’s perception, influenced test results negatively. "The teacher’s attitude and successful integration of exceptional students is a reciprocal situation" (Winzer, 1989). If the research results were applied to the student population of this study, one would
probably make an educated guess, that the deaf students would not fair well interpreting advertisements.

It might also be assumed that the methodology of presentation of the Art History component of the students' Visual Arts curriculum could influence the insight and understanding of Art History in general. The Aerial Perspective, commonly referred to as the Literature Review, sheds light on this issue (see pages 50-62). Under the umbrella of the Aerial Perspective, a theory of art education was discussed as one of the possible modes of presenting Art History to students.

It is a possibility that students within the study, even if they all experienced Art History integrated into studio experience, would not have the same understanding and appreciation of Works of the Masters or art concepts. There is a possibility that the students' past extramural experiences, as related to Art History, could influence their future perception or interpretation of Art History related material. The influence of past experience on subsequent experience was investigated within the Aerial Perspective. It was found that there is a prevalent belief, that past experience does indeed influence all subsequent experiences that follow (Berger, 1977). Experience is much like a snowball that gathers and grows as it is rolled along.

It is not simply the exposure that influences the learning; the type of exposure influences the learning outcome as well. Holistically based education, which presents the experience through the head, the hand and the heart, in unison, works to reinforce learning in a positive way (Miller, Cassie, Drake, 1990). Holistic learning enables learning to be meaningful, providing concrete perceptions to abstract signs and symbols. There is a
possibility that if the academically disadvantaged student had holistic educational learning experiences, he or she might surprise researchers. Perhaps the academically challenged student could attain equal or better concepts of a subject, compared to the average student, who did not learn holistically. Academically challenged students frequently receive a slower-pace, "hands-on" methodology. If the academically challenged students received the same information as the average student holistically, perhaps the gap in researched statistics, between the two groups, would narrow. The principles of art education do not have to be changed for academically challenged students, just modified to accommodate their needs (Winzer, 1989).

For the exceptional student, some modification is necessary in lesson content, type and complexity of skills to be learned and the learning environment. The contents of the lesson may be modified to make it more concrete and relevant to student's recent experiences (Winzer, 1989, p. 104).

The intent of this study is the "interpretive reading" of advertisements that incorporate Works of the Masters as part of the format. "Reading" advertisements does not involve the same reading skills required to read a printed passage. The "reading" of an advertisement could be compared to viewing a picture book. Would two students of contrasting reading levels interpret the picture story the same? Would the old saying "a picture is worth a thousand words" hold true under these conditions? Could exposure to the signs and symbols within Works of the Masters in an educational setting, influence the understanding and interpretation of advertisements? "Reading" an advertisement is similar to "reading" a Work of a Master. Works of the Masters and advertisements have a shared semiotic structure. Perhaps the knowledge of one would give meaning to the other. If a student understood the semiotics of Fine Art, possibly he/she could likewise
interpret the obscure messages of advertisements. The presence of a Work of a Master in the advertisement, could enhance the semiotic connection, acting as a mental trigger, during the process of interpreting the advertisement.

Works of art and advertisements are both visuals that communicate a message through their signs and symbols (Deans, 1992). There is a possibility that the study of one subject area would assist the understanding of the other. If a student studied Art History in Visual Art class, could the understanding of the signs and symbols of the Fine Art field be applied to an understanding of advertisements? Would the transfer of understanding of signs and symbols have to be taught or would there be an imprint made by past Art History experiences? It has been established that Works of Art and advertisements have very similar signs and symbols (Berger, 1977). The knowledge and understanding of the signs and symbols of Works of Art could then be applied to advertisements.

Reading an advertisement enters the field of media literacy. With regard to advertisements, media literacy relies more on pictorial interpretation, although subtle clues are often presented as printed words within advertisements. Can it be assumed that all Ontario Secondary students have had an opportunity to investigate the realm of media arts, as it was mandated by the Ministry? Have the students worked through a credited course in media literacy or have they experienced mild exposure to the subject within the Language Arts curriculum? Media Literacy could be a significant factor in the understanding and interpretation of an advertisement. The quality and quantity of media education exposure would of course influence the level understanding. One’s media
education could affect the interpretation of an advertisement, which incorporates Works of the Masters in the format, over and above one’s Art History experience.

Media literacy within the schools varies from school to school. Some schools have well-developed media literacy programmes while others have none. Some schools teach media literacy as a subject area and give it a place on the timetable. Other schools include media literacy in the Language Arts programme and some consider it part of the Visual Arts programme. The quantity of media arts a student receives could depend upon the school or board that student attended. Media arts is a broad topic and has several interpretations with regard to content. One student could study media arts, concentrating on “newspapers.” Another student could study “film.” Other possibilities are videos, television commercials, news, print, advertising, and Mass Media and the Global perspective. It is possible that a student within the study has not been exposed to Media Arts. It is also possible that a student could have been exposed to Media Arts, but not have had any exposure to the understanding of advertisements. The many possibilities of a student’s experience in Media Arts could be a contributing factor to the results of this study.

Assumptions are the thread that runs through the fabric, not creating a pattern, only affecting its strength and texture. The suggested assumptions are visible yet not clearly defined on the “Horizon” of the research canvas. As a “Horizon,” the features of the assumptions are recognizable, yet not distinguishable with certainty. The suppositions as related to this study are the visible and apparent limits of the researcher’s observation,
knowledge, and experience. They remain a visible and apparent line on the "Horizon" until further study can shed a more illuminating light upon the canvas stretched before us.
The Fine Art of Advertising and Education

Procedure Methodology The Principles of Design

An artist approaches the "principles of design" as an intended arrangement of elements to produce a desired result or effect. The artist is concerned with the quality and direction of the line, the size and balance of shape and the strength of colour. He or she tries to arrange the elements in a pattern that is emotionally satisfying to the spectator. If this effect is achieved, the painting is said to have unity. The researcher is faced with a similar challenge. The researcher tries to form patterns within the elements of design, which will present a clear picture to the reading audience.

The present question is "How is a deaf Secondary School student's understanding and interpretation of the Works of the Masters, in advertising, a reflection of his or her Art History experience?" The question goes deeper than how the interpretation of advertisements can be an indicator of a student's Art History experience, but implies "What is happening in this situation? How are all the factors of the question interconnected and can the linguistic puzzle of data be pieced together analytically to reveal anything of significance?" The whole substance of this study is based upon the importance of what people say; what do Secondary students say or sign in response to viewing advertisements that use the Works of the Masters as part of their format?

"The actual words people use can be of considerable analytic importance" (Hammersley and Atkinson, 1992, p. 153). Hammersley and Atkinson were referring to the linguistic cultural differences of various groups in society. The deaf population, of which there are representative participants in this study, is but one cultural group in society for which there are linguistic differences. It must be noted that to facilitate data collection for this study, the deaf students' responses were translated by a professional interpreter. Student responses were translated from ASL (American Sign Language) and
Signed English to spoken English. ASL is a graphic language that excesses thoughts more as whole concepts rather than individual words. ASL can not be accompanied by voice for that very reason. Signed English is a signed language that interprets the conversation almost verbatim as if spoken. It is inclusive of signifiers of verb tense and pronoun modifiers. Spoken English is a very structured grammatically based language. An exact translation from Spoken English to Signed English is not always possible. Translating from ASL to English is a translation of ideas rather than a word by word translation. One sign can represent several words with varying degrees of meaning. The interpreter’s choice of wording could influence the receiver’s conception of the original thought.

Careful consideration had to be given to all aspects of communication between participant, interpreter and researcher. It must be noted that an accuracy check of participant responses was made by a third party before the data was analyzed. As a teacher and now as a researcher, one must be mindful that the transmission and reception of meaning are central to pedagogy. Pedagogy is an activity in that the shared intersubjectivity of meanings is communicated through the teaching and learning process. The student must reconstruct the meaning of the text (whether spoken, written, signed, or pictorial) with regard to his/her own subjective sense of meaningfulness, but also with an acceptable degree of shared intersubjectivity. The participant’s objective and subjective expression must be analysed conjointly in an effort to extract the meaning intended from the collected data.

In the first place our feelings enter into and colour the social relationships we engage in during fieldwork. Second, such personal and subjective responses will inevitably influence one’s choice of what may be noteworthy, what is regarded as problematic and strange, and what appears to be mundane or obvious. One often
relies implicitly on such feelings, and their existence and possible influence must be acknowledged and if possible, explicated in written form.  
(Hammersley and Atkinson, 1992, p.165)

Selection of Participants

All subjects selected for the project were Secondary School students, who had parental approval to participate in this study. Three deaf classes were chosen to participate. The terminology for the class description was not that of the researcher but that of the educational system at the time of this study.

The make-up of the classes was as follows:

1. a Grade 12 General Deaf Class
2. a Grade 12 Basic Deaf Class
3. a Grade 9 Advanced Deaf Class

All classes were small in number and each group was made up of five or six students.

Rationale for Selection of Classes

The students with which I worked, for the purpose of this study, were deaf Secondary School students, representative of a wide range of intellectual achievement and a diversity of Art History classroom exposure. All participants were housed on the same campus, which simplified availability of subjects for the researcher, allowed for the best possible use of the available time and proved to be economically feasible. “The research problem and the setting are closely bound” (Hammersley and Atkinson, 1992, p.40. In order to work with teenage deaf students, one must work through a school that facilitates deaf education.
Until recently, I was the sole art teacher at the largest school for the deaf in Canada and therefore I was very aware of the mode of learning and teaching practices within the classrooms. I had had the opportunity to team-teach in a hearing and deaf integrated setting at the school. I have had occasion to share my Secondary classroom with teachers of the hearing.

**The Atlantes (the Gatekeepers to the Study)**

Atlantes are the male figures of stone who supported the entrances to Greek architectural structures. Standing as sentinels, with the weight of the structure on their shoulders, the Atlantes are reminiscent of the gatekeepers of our educational halls.

"Gatekeepers have control over key resources and avenues of opportunity" (Hammersley and Atkinson, 1992, p.38).

Originally the secondary school principal for the School of the Deaf was my only gate-keeper. As the Atlantes to the study, he was very reluctant to allow me to make use of class time and originally turned me down, suggesting that I work with individual students during the lunch hour. This would have created many more variables and would make comparisons difficult. After some friendly persuasion, the principal agreed to consider my request. I was asked to submit a proposal with rationale for my study. In particular, I was to defend my request to work with the students in a classroom setting. I explained that it was an educational study and deserved a classroom setting, if it was to be seen by the parents and students to have educational importance. I wished the parents, teachers and students to view the study as an educational experience from which could
grew valid learning. As an educational experience, the student responses were to be taken seriously and respected as expressions of thought and reasoning. "The distinctiveness of the interview setting can not be over exaggerated. It is to be viewed as a resource and not simply as a problem" (Hammersley and Atkinson, 1992, p.119). "As important as who is present at an interview is where and when it is held" (Hammersley and Atkinson, 1992, p.125).

A letter of intent was written, supported by rationale and delivered to the principal’s office. Time passed and having no response, I queried the secretary, who assured me that my request had been processed. That very night, for an unrelated matter, the teacher that I had recommended for the study, and one with whom I would wish to work, telephoned my home. He had not heard of my request, but that morning he had requested permission to have a university student work with his students in a shared project. He saw it as a positive learning experience for his students, providing his students with a clearer understanding of post-secondary work and its responsibilities. The teacher was very interested in my study, and agreed to work with me, if the parents approved. The three Secondary deaf classes with which we would be working were a Grade 12 General class, a Grade 12 Basic level class and a Grade 9 Advanced class.

Working within the deaf classroom presented special considerations that had to be worked out before the study could progress. The dates and times for the classroom visits had to coordinate with the booking of professional interpreters. The booking of the video equipment and the technician who set up the equipment had to mesh with the other considerations. The time set aside had to work around exam dates, field trips and other
special activities, as well as my own university commitments. Little did I know that the interpreters would become the caryatid "gatekeepers" of the school setting. A caryatid was the female counterpart to the Atlantes. Four times, all three deaf class sessions had to be rescheduled because the interpreters could not be present. I felt frustration for the classroom teacher, as he had to revamp his schedule and curriculum plans. Each time, the entire booking procedure had to be rescheduled. The "interpreter" grew to be "interpreters," since they work in pairs to facilitate breaks and rest periods. Interpreters continued to be gatekeepers in subsequent in-the-field sessions.

"Researchers do not decide beforehand the questions they want to ask, although they may have a clear list of issues or agenda to be covered. The occasion, the situation and the individualism of the person from which the data is being gathered influence the questioning" (Hammersley and Atkinson, 1992, p.113). Nothing is more apparent when teaching deaf students than on the spot rephrasing of questions or statements to clarify understanding. The interpreters were not comfortable with the situation, and asked for my questions in advance. I could feel a psychological barrier building and was worried how this might affect the interaction with the students, as they are very perceptive to atmospheric pressure. To have a natural flow of conversation and responses, I had anticipated a relaxed congenial atmosphere that was more conducive to my teaching style.

There are times when "the researcher/observer is forced to choose or accept limitations or alternatives" (Hammersley and Atkinson, 1992, p.66). Although I did keep a journal as to every aspect of the study from conception to completion, I was conscious of the fact that "the quality of note taking diminishes rapidly with the passage of time"
(Hammersley and Atkinson, 1992, p.146). The ideal would be to make notes during the actual participation process. Stopping to write notes though is not only time consuming but disruptive to the flow of conversation and continuity. “Some reliance on memory is unavoidable but there is a limit as to the amount of incidental material that can be recalled accurately” (Hammersley and Atkinson, 1992, p.145). Taking this into consideration, I thought it desirable to quietly speak into the microphone during the sessions to record “jottings,” the bits I felt might be of value later when transcribing the responses in context.

The interpreters held other views and perceived the situation differently.

As I glanced over my shoulder, early into the first deaf participant’s session, I noticed that the interpreter had signed what I had said as an aside, making my comment visible to the student. I felt that my comments, though helpful to me in the future, could influence the student’s further responses during the session if interpreted through signs. The interpreters related to me that they sign everything voiced within the classroom. This was a research study, therefore I requested that the interpreters sign only the responses of the participants, a request that was clearly explained on the preliminary booking form. The interpreters refused to work within the limits of the research request. From this point on, I made no more verbal “jottings.”

The situation was further irritated by the fact that not all students needed nor relied upon the interpreters ASL interpretation of my voiced Signed English questioning. When a student responded readily without glancing to the interpreter, the interpreter requested that the question be repeated. I found this broke the flow of response and the student often seemed apprehensive. The students seemed to be concerned as to whether the
The response was repeated accurately. I did not wish to jeopardize the flow of student response, nor did I wish to be caught in a power struggle. To salvage an atmosphere conducive to free-flowing communication, I abandoned my original plan and accommodated the interpreters. Working within the confines of the research setting itself created variables that had to be taken into consideration, and thoughtfully pondered as the analysis of responses progressed.

**Identification of Groups**

Each of the three classes of participants, was identified by the name of a gem. The concept of a gem and the chosen gem name for each group was explained to the students prior to the actual viewing of the five selected advertisements. Gems are valuable resources and as such are something to be treasured. In like manner the students' contributions were seen as valuable and very worthwhile. The researcher wished the students to perceive their responses in that light. To keep all information anonymous each class was assigned a gem name. Each student was asked to record the gem name at the top right-hand corner of his/her paper as a means of identifying the papers for analysis.

The gem names selected were ruby, topaz, and amethyst.

**SELECTION OF PARTICIPANTS**

<table>
<thead>
<tr>
<th>Participants</th>
<th>Group Gem Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Grade 12 General Deaf Class</td>
<td>Ruby</td>
</tr>
<tr>
<td>2. Grade 12 Basic Deaf Class</td>
<td>Topaz</td>
</tr>
<tr>
<td>3. Grade 9 Advanced Deaf Class</td>
<td>Amethyst</td>
</tr>
</tbody>
</table>
Data Collection

The data collection comprised of deaf Secondary School students' responses recorded as written, spoken, or signed language. The responses were attested to by VHS. The students were asked to respond to five previously selected advertisements that incorporate a Work of a Master in the format (see Figures 32, 33, 34, 35, and 36). In addition, immediately following the recording of the individual student responses, the researcher conducted a less formal group discussion focused on the same five advertisements. The group discussion was likewise recorded. Students were then asked to answer three questions with regard to their Art education, a procedure that took five to ten minutes maximum.

The procedure for this research study was as follows:

a. Each participating group was assigned a “gem” name, which was printed on the blackboard and the gem’s significance was explained.

b. Subjects were cautioned not to communicate with other participants, not to express themselves orally or in “signs” during the procedure.

c. The five previously selected advertisements were placed on the blackboard ledge and the advertisements were numbered 1,2,3,4,5.

d. The students were encouraged to come forward and study the advertisements closely.

e-1 The participants’ initial responses were recorded by video camera.
It's just a painting.

Leonardo Da Vinci was one of the greatest creative geniuses ever known to man. And nowhere is this more appreciated than in his masterpiece, the Mona Lisa.

Painted in 1507, it sets a standard of excellence that even today all others are judged by. Now there is a new revolutionary masterpiece. Introducing Superwindow: the most advanced window in the world.

Superwindow is made from solid, durable PVC. The exterior frame and operating parts provide a lifetime of easy, problem-free performance. No warping, shrinking, expanding, jamming, peeling, cracking, rot, or decay. Because colour is built right in, you'll never need to paint. And the slim clean-line look matched with solid clear-grained mahogany makes the interior outstandingly beautiful. The Superwindow concept is a rare and perfect blend of classic beauty, easy maintenance, and simple efficiency.

The Superwindow frame is 100% fusion welded. What's more, a unique locking bar system seals Superwindow at three separate points. That's why, in any type of weather, Superwindow provides total draft and water protection. Because the structural integrity of Superwindow is guaranteed for twenty years, it's the last window you'll ever need to buy.

Add it up, and it's a revolutionary concept. Put it all together, and it's a revolutionary product.

Let's face it, some people could look at Superwindow as just a window, but then again some people could look at the Mona Lisa as just a painting.

Superwindows
Changing the way we look at the world.

Call, write, or visit our Superwindow Showroom for FREE literature.
Superwindow Inc., Showroom, 2051 John Street.
1 and 2, Markham, Ontario: (416) 847-1422.
Superwindow Inc. a division of Warren Homes.
All Superwindows protected by patents pending.

Figure 32: Study Advertisement #1 which used the "Mona Lisa" as part of the advertisement format.
Some are born to cater: others have catering thrust upon them.

For those who'd rather make whompee than washing up, may we introduce you to Royal Chinet.

Robust paper plates that'll do everything your best china will do—except break.

So if the family does pop round for a bath, break out the Royal Chinet.

Royal Chinet.

Figure 33: Study Advertisement #2 which used Bruegel’s “Wedding Feast” as part of the advertising format.
Figure 34: Study Advertisement #3 which used Vermeer's "Maidservant Pouring Milk" as part of the advertisement format.
COMPUTERS: RENAISSANCE IN CREATIVITY.

During each age of man, the discovery of new technology has given artists greater freedom to create. Moveable type and printing presses gave birth to the novel, the photographic process ushered in motion pictures. Now, computers are allowing artistic spirits to soar as never before. Artists are creating new visions, musicians are creating new sounds, writers are turning their thoughts into text almost as fast as they can think them. All through computers. Genesis II—Creation and Recreation with Computers, by Dale Peterson, thoroughly explores the computer revolution and how artists are turning it into a creative revolution. It's the kind of reading that can help free the artist in any computer owner's soul. And it's only from Bantam.

Bantam Publishing Company
A Prentice-Hall Company
11480 Sunset Hills Rd., Bantam, VA 22090
Available at your local bookstore and computer retailer or call us at (800) 336-0338.

CIRCLE 259 ON READER SERVICE CARD

Figure 35: Study Advertisement #4 which used Prehistoric Art as part of the format for the advertisement.
Meet my Holland.

Picture a canvas 315 kilometers long by 167 kilometers wide... my Holland in 1990!

Come! Join us as we celebrate the 100th anniversary of Vincent van Gogh with a nationwide arts extravaganza of breathtaking proportion. The once-in-a-lifetime van Gogh exhibitions in Amsterdam and Otterlo. The Frans Hals display in Haarlem. The "reunion" of the Dutch Masters in The Hague. So much to see! Music, dance, and theatre, too. The Holland Festival in June. The North Sea Jazz Festival in July. So much to savour!

And with Canadian Holidays' European Tour Packages and KLM's European Car and Hotel programs, there's no easier place to begin a European vacation.

Let my Holland be the gateway to your European vacation. Send for your free "Meet My Holland" kit and see how easy and affordable Europe can be.

Name ____________________________
Address __________________________
City _____________________________
Prov. ____________________________

Mail to: "Meet my Holland"
1234 Birchmount Road, Scarborough,
Ontario M1P 2C3

Figure 36: Study Advertisement #5 which used van Gogh's "Self-Portrait" as part of the format for the advertisement.
e-2 The participants’ had the option of recording their initial responses on "Response Sheet #1 in addition to video tape if they desired.

f. The subjects participated in a group discussion that was video-taped.

g. Participants completed “Response Sheet #2," on which were printed three questions: 1. Have you taken a Secondary School Art course?

2. Have you studied Art History?

3. Where do you think you got your knowledge of Art or famous paintings?

h. The response sheets were collected at the end of each session with each of the three class and placed in a large envelopes with the name of the “gem” printed on the front.

<table>
<thead>
<tr>
<th>Steps of the Procedure</th>
<th>Rationale</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. For each participating group, the name of its assigned gem was printed on the blackboard. The researcher explained the general appearance of the group’s gem, the significance of the decision to name each group by a gem name and the importance of the gem name to the response sheet.</td>
<td>1. The gem name, for the group was printed on the blackboard as a focal point, to make the students readily aware of the word; the gem name could then be referred to later in the procedure. An analogy was drawn between the value of a “gem” and that of the “student responses”.</td>
</tr>
<tr>
<td>Steps of the Procedure</td>
<td>Rationale</td>
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<tr>
<td>2. The researcher emphasized the importance of not talking to one another during the initial viewing of the five previously selected advertisements and the recording of the responses.</td>
<td>2. The researcher desired initial responses to the advertisements. It was important that peer comments not influence individual thinking and consequently influence responses.</td>
</tr>
<tr>
<td>3. The five previously selected and similarly mounted advertisements were placed on the blackboard ledge. A numeral was printed boldly over each, numbering the advertisements from 1-5.</td>
<td>The advertisements were selected to represent a cross-section of the periods and artists in Art History. They included Prehistoric, Vermeer, Bruegel, Da Vinci and van Gogh. The researcher did not wish to rely on the students' exposure to one particular artist, period or painting. Paintings in advertisements were chosen for this study rather than sculptures or architecture. Paintings have well defined time frames. Sculptures and architectural forms have been borrowed from one period to another. A clear indication of the original period is less likely to be understood and identifiable in terms of Art.</td>
</tr>
<tr>
<td><strong>Steps of the Procedure</strong></td>
<td><strong>Rationale</strong></td>
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<tr>
<td>4. The students were encouraged to come forward and study the advertisements closely. The students were given several minutes to view the advertisements.</td>
<td>4. The advertisements were the size of a magazine page, making detail difficult to see from a distance. Relevant “bits of information” were printed within the format of the advertisement and this information could have been missed if not viewed within arm’s length. Glare from the artificial lighting onto the glossy paper could have impeded viewing from a distance.</td>
</tr>
</tbody>
</table>
The students were video-taped, one at a time, as they communicated their initial responses. A professional interpreter voiced the student’s signed responses into the camcorder microphone. The students began class in their usual desk formation, a gently curved semicircle, facing the front of the class. The students were given independent English assignments to work on for the duration of the class period. One at a time, the students were asked to come to the back of the classroom, where the video-taping took place. Upon completion of the recording of the response to the five advertisements, the student returned to his/her desk and completed Response Sheet #1 if he/she wished.

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<td>The students were video-taped, one at a time, as they communicated their initial responses. A professional interpreter voiced the student’s signed responses into the camcorder microphone. The students began class in their usual desk formation, a gently curved semicircle, facing the front of the class. The students were given independent English assignments to work on for the duration of the class period. One at a time, the students were asked to come to the back of the classroom, where the video-taping took place. Upon completion of the recording of the response to the five advertisements, the student returned to his/her desk and completed Response Sheet #1 if he/she wished.</td>
<td>It was important to accommodate the communication mode of the deaf student, whether it be Signed English, ASL, oral vocalization or any combination of the three. The researcher was able to concentrate on the flow of conversation with the student if the exactness of interpretation was left to a professional interpreter. It must be remembered however that ASL is a language of ideas rather than a language of exact wording, very different from the precise grammatically structured language of English. The interpretation was seen as close as possible rather than exact wording of the student, verbatim.</td>
</tr>
</tbody>
</table>
The Grade 12 General Deaf Class:

The Grade 9 Advanced Deaf Class:

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<tr>
<th>Steps of the Procedure</th>
<th>Rationale</th>
</tr>
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<tbody>
<tr>
<td>With the exception of one student, the Grade 12 General Class and the Grade 9 Advanced Class completed “response sheet #1” in addition to having their initial responses individually video-taped. The decision to complete the form and have responses recorded was given to the students. Only one student decided not to complete the form.</td>
<td>The General and Advanced deaf participants possessed language skills at a level that permitted them to express their thoughts on paper. Some students might have expressed themselves better on video than on paper or vice versa. Perhaps students did not convey the same message through the two modes of communication. Taping and writing allowed for individual differences. It was the student’s decision to write, to be taped or both.</td>
</tr>
</tbody>
</table>
Part 2 of Participant Involvement: The Discussion

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<thead>
<tr>
<th>Steps of the Procedure</th>
<th>Rationale</th>
</tr>
</thead>
<tbody>
<tr>
<td>Each of the three classes participated in a group discussion following the conclusion of the recording of the &quot;initial responses&quot; of the students. The discussion was conducted at the front of the classroom and it was video-taped. The students openly discussed the five advertisements: which one they preferred; why they liked a particular ad; how the advertisements differed and why Works of the Masters were used in advertising. A portion of the discussion period was given to student insights, understanding and educational exposure to the Media as a school subject area.</td>
<td>The group discussions were recorded to provide a comparison to the &quot;initial responses.&quot; There was a possibility that one student's comments could influence another's thoughts. The discussion periods served as an indication of the level of understanding the students had of the five advertisements presented. The discussions provided the researcher with an opportunity to offer additional information on request as to the paintings or the advertisements used in the sessions. Providing additional information, it was hoped, would make the time spent with the students, a meaningful, educational experience, rather than simply an exercise in research. It was important to ascertain students' understanding and interpretation of the use of the Masters in advertising and in particular, of the five ads used in the study.</td>
</tr>
</tbody>
</table>
### Part 3: Participant Involvement: Response Sheet #2:

<table>
<thead>
<tr>
<th>Steps of the Procedure</th>
<th>Rationale</th>
</tr>
</thead>
<tbody>
<tr>
<td>Each student, in each of the three participating classes, was given “response sheet #2” (see Figure 38). Each student was asked to write the name of his/her “gem” on the line provided at the top right-hand corner of the response sheet. The students were asked three questions, one at a time, which corresponded to the three questions printed on the response sheet. The three questions were: 1. Have you taken a Secondary (High School) Art course? 2. Have you studied the History of Art? and 3. Where do you think you got your knowledge of Art or famous paintings?</td>
<td>The name of the “gem” as associated with each particular student group was consistent with the notion of a sense of value placed upon the responses. The name of the gem continued to ensure anonymity of the subjects, as their names were never recorded. The students were asked if they had taken an Art course and if they had studied Art History as two separate questions. It was possible that a student had taken an Art course and not studied Art History. It was also possible that the student acquired Art knowledge outside the classroom environment, hence the question: “Where do you think you got your knowledge of Art or famous paintings?”</td>
</tr>
</tbody>
</table>
Response Sheet #2:

<table>
<thead>
<tr>
<th>Steps of the Procedure</th>
<th>Rationale</th>
</tr>
</thead>
<tbody>
<tr>
<td>Question #1:</td>
<td></td>
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<tr>
<td>The first question, “Have you taken a Secondary (High School) Art course?” was printed on the blackboard, read aloud and signed to the students. The students were asked to answer “Yes” or “No.” The response sheets were given to the students for them to reply to Question #1. They were cautioned not to write their names on the response sheets.</td>
<td>The question was phrased “Have you taken...?” rather than “Do you have a Secondary Art credit?”. The student could have taken a course and not completed it; he or she could have failed to pass the course. There was a possibility that the exposure to all or part of an incomplete credit could have influenced the student’s Art or Art History comprehension. In turn, the influence could have been reflected in the student’s response to the advertisements.</td>
</tr>
</tbody>
</table>
### Question #2

<table>
<thead>
<tr>
<th>Steps of the Procedure</th>
<th>Rationale</th>
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<tbody>
<tr>
<td>The second question, “Have you ever studied Art History?” was printed on the blackboard, read aloud and signed to the students. The students were asked to answer “Yes” or “No.” They were requested to write or print their response on the line provided following the question on Response Sheet #2.</td>
<td>It was important to know if the students had had substantial, some, very little or no grounding in Art History. The Yes/No response was not meant as an indicator of experience itself. The researcher was familiar with the range of Art courses within the school system and used that input in conjunction with the student’s response to evaluate exposure to Art History. To protect the anonymity of the teachers who might have taught the courses in question, the participants were not asked to name the instructor. Such a move could have been used to verify my interpretation of “Yes”/”No” but could also lead to ill feelings or animosity, depending upon the direction of the data analysis.</td>
</tr>
</tbody>
</table>
### Question #3

<table>
<thead>
<tr>
<th>Steps of the Procedure</th>
<th>Rationale</th>
</tr>
</thead>
<tbody>
<tr>
<td>The third question, “Where do you think you got your Art History knowledge?”, was printed on the blackboard and then read aloud. Possible answers were printed in a list on the blackboard following the question. The list differed from class to class, as the students offered their own ideas as possible sources of their acquisition of Art knowledge. Without giving any factual information and keeping the topic general, the researcher presented a scenario to the students that illustrated how one might acquire Art History knowledge. The researcher dramatized sitting on a couch, leaning forward, picking up a big Not all knowledge is acquired in a classroom setting. A great deal of learning takes place outside the classroom. Much incidental learning takes place in the home, on the play yard and through the Media (Strang, 1963). In addition, it can not be assumed that all Art History exposure occurs in the Art room. Art History knowledge could be the result of related incidents in other subject areas, or through other life experiences. The list of possible answers to question #3 was printed on the blackboard with a dual purpose in mind. The list served as a visual assistant to those students who needed the support of the printed word. The list, as suggested by the students, provided them with a frame of reference, furnishing reassurance that they were on the right track and had interpreted the question as intended. When working together on a topic, subjects can</td>
<td></td>
</tr>
</tbody>
</table>
book, browsing through the book
and commenting, "Interesting, I did
not know that!". From the mimed
eample, the ideas flowed from the
students as to possible opportunities
they had had from which they could
have gained Art History knowledge.

| stimulate one another’s thinking, while talking and
| exploring the topic together (Bogden, and Biklen,
| 1991). If left on their own, some students might
| not generate an idea on the topic. Unable to
| perform, the students could possibly feel
| inadequate. It was found from a review of
| twenty-eight studies that there was a definite
| learning and recall of factual information from
| Mass Media communications (Haskins, 1964).
| Question #3 therefore seemed reasonable and
| relevant. There were times when the researcher’s
| experience may connect to that of the participant.
| Sharing that experience may encourage the
| participant to reconstruct his or her own inner
| voice of ideas (Seidman, 1991). For this reason,
| the researcher presented students with a mimed
| scenario, to which they could all relate. In turn
| the scenario generated a series of other possible
| learning situations that might have precipitated
| the acquisition of art history knowledge. |
### Steps of the Procedure

<table>
<thead>
<tr>
<th>The response sheets were collected at the end of each session with each class. The papers were placed in a large brown envelope. The name of the “gem” for a particular group was printed on the front of the envelope.</th>
</tr>
</thead>
<tbody>
<tr>
<td>It was important to keep all response sheets together for filing as data. It was of prime importance to keep each group’s responses separate, identified by the code name of the group (the gem name). Each group’s responses were kept separate for initial sorting and tabulation of responses before any comparison could be made between the groups. It would have been irresponsible to carelessly have left response sheets in the classroom. A student could perceive that his or her responses were viewed by the researcher as trivial or insignificant. The response sheet could have been a source of discussion from class to class, possibly making the responses of the next group tainted.</td>
</tr>
</tbody>
</table>

### Rationale

<table>
<thead>
<tr>
<th>At the end of each session the students and their teachers were thanked for their cooperation and participation.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Without the students and the teachers, the study could not have been concluded. The teachers interrupted their curriculum agenda to accommodate the participation of their classes.</td>
</tr>
</tbody>
</table>
The researcher made one final check of the classroom after each session to see that all equipment, tapes, mounted advertisements and response sheets were packed away. The recorded response material was taken from the classroom and locked in a file, off campus.

**Steps of the Procedure** | **Rationale**
--- | ---
The researcher made one final check of the classroom after each session to see that all equipment, tapes, mounted advertisements and response sheets were packed away. | It was important to portray a certain sense of professionalism and not to appear careless with materials. The response sheets and the participants' anonymity must be seen by the students and staff as important to the researcher. Carelessly leaving things behind could have been perceived as breaking trust and confidence.

**With Regard to Anonymity:**

All possible care was taken to ensure anonymity of participants with regard to the audience. To ensure the anonymity of the subjects in this particular study, the researcher did not record the names of any participant, nor the name of his or her teacher. Instead, participants were identified by group, with a "gem" name. The researcher, to a large extent however, remained outside the cloak of anonymity.

The researcher found it possible to mentally record the face, the voice, or some feature of apparel, to the seating arrangement of each group of participants. A connection was made between what was said and the participant. This was only possible because all groups of participants were few in number. I kept a mental image of the seating plan of
subjects and recorded it on paper soon after each session. The association of response to participant was not a taxing problem with the students since the sessions were video-taped to facilitate signing.

With regard to the response sheets, there was no problem matching hand-writing within a group from Response Sheet #1 to Response Sheet #2. In addition, I found myself noting the colour of ink a student used or whether a student used pencil or pen. Such mental jottings provided a connection between the person and the comment on the paper and proved valuable in several ways:

1. It helped to keep the comment in context.
2. It helped to see the comment in light of who had said it.
3. It helped to work with a face, rather then mere words.
4. It gave the work personality. The comments are the words of particular people with particular thoughts, regardless of the anonymity of the names of the subjects.

**Recapitulating the Principles of Design**

The “Principles of Design” of this study can be recapitulated in light of the methodology of the procedure. Repetition, balance, symmetry of design, contrasts, and motifs were arranged to accommodate the formation of patterns across its verbal landscape. The elements of design of this study were arranged in such a manner as to facilitate data collection, in hopes that in time, the data could form patterns. The same procedure was repeated for each group. The participants’ ages ranged from 15 - 19, the majority of which were over 18. The relatively small age spread was seen as a positive
variable. Students of different ages could have responded heterogeneously, which in turn could have depleted the strength of the results.

Conversely, the participants provided a contrasting variety of learning abilities and learning styles. Each person is an individual. A range of abilities and learning styles for one particular age group, provided comparable elements. As well, the individual motifs of each participant's responses contributed to a wide variety of interpretations, that were reflective of his or her own experiences. It was hoped that patterns would become apparent. In turn, developing patterns could shed light upon the focus of this study.

The participants were Secondary School students representative of a cross-section of scholastic ability. Each class was dealt with independently and there was no interaction between the groups during the study. At the onset of each session, the “gem” name for that particular group was printed on the blackboard and the researcher explained its significance as a gem and to the study. During the viewing of advertisements, it was important that the students not communicate. They were requested not to discuss their thoughts with classmates, the classroom teacher, or the researcher. It was explained that the researcher needed students' initial responses to the advertisements. It was desirous not to have those thoughts tinted by input of classmates' ideas.

Five full-paged magazine advertisements, which used the Works of the Masters as part of the format (see Figure 32, 33, 34, 35, and 36), had been previously selected and mounted similarly. The five advertisements were placed on the blackboard ledge with an equal distance between each. The advertisements were then numbered from left to right, 1, 2, 3, 4, and 5. The numeral was printed boldly on the blackboard over each
advertisement. The advertisements were selected for their use of the Work of the Masters rather than the product each promoted. The examples represented a variety of periods and styles in Art History.

The students were once more cautioned not to communicate with anyone in the room. They were given several minutes to view the advertisements. The students were encouraged to come forward and study the advertisements closely. The three classes' responses were video-taped to accommodate signing. Two of the deaf classes, except for one student, recorded their responses onto Response Sheet #1 in addition to being video-taped. There was flexibility in recording of responses to best accommodate the individual needs of the students involved in the study. It was important to have insight into the thoughts of the participants, rather than how well each student read, wrote, or spelled.

It is noteworthy, that the information recorded by deaf students on their response sheets did not necessarily reflect the same thoughts as their signed responses. It was anticipated that two methods of recording initial responses would result in different responses. Some written responses showed much more understanding than the oral or signed responses of the same student. I would have expected the opposite. Anticipating a possible diversity of response due to method of recording, the students were given the option of being video-taped, writing their own responses or the combination of modes of communication. Many deaf students have difficulty expressing themselves in written form with any degree of copiousness, although there are exceptions. Perhaps the differences in written and signed responses were related to the fact that deaf students frequently sign
short responses to questions. The response sheet was possibly seen more as an essay assignment. There was a space of four lines allotted to each question on Response Sheet #1 and generally speaking the deaf students wrote on all four lines. Perhaps they saw it as a requirement of the task. In comparison, an oral or signed response is without boundaries and there is no way to judge the length of answer expected by the question giver. If short answers are customary, then the oral or signed responses recorded on video were consistent. Deaf students frequently give teachers short answers to questions without elaborating and they must be encouraged to furnish details. Students give what is asked, no more and no less.

The effects of the video camera must also be considered. Possibly, the camera caused nervousness. The student might worry if he or she was meeting the researcher's expectation. In addition, teenagers worry about their appearance; they might have been preoccupied by personal presence. Furthermore, the student was asked to communicate to the researcher in the presence of two interpreters and the classroom teacher; not exactly the average classroom scenario. Although the interpreters were there to help, it was a possibility of added tension. The deaf student could have been apprehensive, feeling that his/her every word or thought was being scrutinized, translated, and recorded.

Immediately following the completion of the individual responses, a group discussion was recorded by video camera for each of the three classes of participants. Each class of students independently discussed which of the five advertisements they preferred and why. The students were encouraged to compare the advertisements. They were asked to consider how the advertisements differed. The students were asked to
speculate as to why a particular painting was chosen for a particular product. They commented whether they would try the product in response to the advertisement. Finally, the students discussed why advertisers use Works in advertising. In addition, the students were encouraged to express their interpretation of “Media.” The students were questioned as to their exposure to Media Studies during their schooling, elaborating on the topics of investigation they had experienced, within the classroom.

The final portion of the field process was not recorded mechanically. The students were asked to answer three questions printed on Response Sheet #2 (see Figure 38). Question #1, “Have you taken a Secondary (High School) Art class before?”, was printed on the blackboard, signed and read aloud. The participants responded to Question #1 by printing the one word answer: “Yes,” “No.” The answer was written on the line provided, on Response Sheet #2. Question #2, “Have you ever studied Art History?”, was printed on the blackboard, signed and read aloud and responded to with a “Yes,” “No” answer. The answer to Question #2 was printed on the line provided, under the answer to Question #1. Question #3, “Where do you think you got your knowledge of Art or Art History?”, was printed on the blackboard, signed and read aloud. The researcher then mimed a scenario of a person sitting on a couch, leaning forward, leafing through a coffee-table book and commenting “That’s interesting; I did not know that!”.

The students were invited to suggest situations were they thought they might have acquired art history knowledge or art understanding. The suggestions were listed on the blackboard as a visual aid to students, who required the assistance of the printed word. The students were asked to copy the name of their group “gem” from the blackboard onto
their response sheet. A line was provided for the name of the "Gem." The response sheets were collected for each class and placed in separate envelopes. The "gem" name of the group and the date of the session was printed on the front of the envelope. All materials were assembled. The classroom teacher and students were thanked for their time and effort. The researcher left the premises to file the tapes and response sheets. The material was placed in a locked cabinet until the data was viewed and analyzed.
Analysis of the Data Resources  *From Palette to Impasto:*

The artist applied the *impasto* technique building layers of paint to achieve emphasis, depth and light. The data was layered upon the research canvas in an *impasto* manner. The researcher applied one data resource to another, in hopes of creating light and depth within and around the many possibilities of data combinations. One response was compared to another; one segment of data was seen as relative to another. Intuition guided the building of layers based on the comparisons. Commonalities established layers of data that seemed to cling together, as if by magnetic attraction.

From the moment the primary colours of the "Question," were pressed upon the research palette, they formed a verbal image and the data resources came into being.

From the onset, a journal of the process in progress became an important tool (Hammersley and Atkinson, 1992) to rethinking and reshaping the research study. "The journal provides a running account of the conduct of the research. It was not only a record of the field work but also of personal feelings and involvement of the researcher" (Hammersley and Atkinson, 1992, p.165). The journal, the students' initial responses, the taped group discussions, and the literature review as an "Aerial Perspective" collectively were valuable data resources. It was only when the primary colours of the question were blended to varying degrees, that the data resources became data (Erickson, 1982) and the secondary hues become visible on the research palette.

Data was collected by video-taping, hand written responses and group discussions. The three methods of recording student responses provided comparable data from three different situations. As noted previously, students did not necessarily respond the same
way to the same topic in two different situations. Students who were video-taped as well as responding in writing, provided dissimilar responses.

The advanced students accepted Response Sheet #1 well and there was no evidence of apprehension to accepting the task. The general level students appeared comfortable with the taping procedure. The basic level students were comfortable with the discussion group as they were not left on their own. They had the support of their peers to help fill in the blanks as it were, offering suggestions as to what was meant by a particular comment. The classroom teacher had been trying to encourage discussion in a mannerly way and expressed gratitude that the discussion in this case went well and proved valuable in support of classroom objectives.

In the quiet of my home, as the video and audio tapes were given my full attention for the premier sitting, I found my mind going in leaps and bounds: "That’s interesting!" "What does all this mean!" "Someone else just said the same thing!". Thinking of Erickson’s wise words of wisdom, “Viewing a videotape more than once relieves the observer of the tendency to leap too soon to an analytic induction” (Erickson, 1982, p145). I pulled in the reins and replayed the tapes again, and again.

Before the data resource can be transformed into data, the initial responses of the students had to be transcribed. Every response for each class had to be listed on a computer print-out and labeled carefully with the “gem” name of the group. Side notes were added next to appropriate responses, noting facial expression, repetition of responses, and incidental jottings. It was felt that any additional information might prove useful to the interpretation and analysis stages. The process of forming lists of responses
and their corresponding observations was a long painstaking procedure, but one that was
necessary before any sense could be made of the data resources.

Reading through the actual notes, page by page, provides the researcher with a
more holistic concept of the context of the field-notes than that which would be
possible with a partial view provided by computerized data retrieval (Erickson,
1982, p 149).

Scanning the computer for possible connections would have been a next to
impossible task. I did not wish to confuse "student response" with "researcher
observations." I printed the student responses on the computer, and hand printed the
researcher observations onto the computer print-out of the responses. Researcher
observations were printed by hand next to each appropriate response. The lists of
responses were kept together by class as one long print-out and not separated into
individual sheets. Separating the print-out sheets into pages could have led to an error if
the pages accidentally became mixed-up or out of order. Keeping each class's print-out in
tact provided the opportunity to examine the class responses holistically.

The researcher's observations had been hand-printed onto the computer print-out
of participant responses for each class. The researcher's observations and mental jottings
served as clarification of situation. The observations and jottings became recorded memos
that later served as "clues" aiding analysis and helping to make connections. The lists of
responses and observations were read thoroughly several times in an attempt to digest
and internalize the material. Three columns were ruled down the left-hand margin of all
the print-outs to correspond to the three questions on Response Sheet #2 (see Figure 38).
There is a connection between the data recorded to the left of Figure 39 and the recorded
responses listed to the right. One line of print represents one student. It can be noted that
the student who wrote "TV" as a source of his/her Art Knowledge was the same student who responded "A beautiful painting." The student who listed "parents" as a source of knowledge was the same student who responded "This painting is to encourage people to fly to Holland." To further clarify the chart (see Figure 39), it can be pointed out that the student who listed "gallery" as his or her source of knowledge had not studied Art History and had not taken an Art class. The absence of an X in column 2 and 3 indicated that the student had not studied Art History and had not taken an Art course.

ORGANIZATION OF DATA:

<table>
<thead>
<tr>
<th><strong>GEM</strong></th>
<th><strong>GRADE</strong></th>
<th><strong>CLASS</strong></th>
<th><strong>TRANSCRIBED RESPONSES</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Source of Knowledge</td>
<td>Art History</td>
<td>Art Class</td>
<td>A beautiful painting</td>
</tr>
<tr>
<td>TV</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>books</td>
<td>X</td>
<td>X</td>
<td>from Europe</td>
</tr>
<tr>
<td>school</td>
<td>x</td>
<td>X</td>
<td>It's the Mona Lisa</td>
</tr>
<tr>
<td>parents</td>
<td>x</td>
<td></td>
<td>The painting encourages people to fly to Holland</td>
</tr>
<tr>
<td>gallery</td>
<td></td>
<td></td>
<td>I don't know what they are selling</td>
</tr>
</tbody>
</table>

Figure 39: An example of the chart formed from the computer printout of student responses. One chart was formed for each of the three classes. The three columns to the left, correspond to the three questions on Response Sheet #2 and indicate the answers to the three questions as expressed by the students.

As pointed out previously, it was relatively easy to match Response Sheet #1 to Response Sheet #2 without the aid of student names for several reasons. The classes were
small and each class was dealt with in independent sessions. There were few response sheets to be matched. Matching the hand-writing or printing, ink colour or use of pencil made the connection of the two response sheets, for any given student, a relatively risk free exercise. The use of the X in column 2 provided further insight into the students’ Art History experience within the classroom. If the student responded “very little experience” with reference to his or her Art History experience a small “x” was printed in the second column. If the student responded “a lot” in response to Question #2, a large “X” was printed under the heading “Art History” in the second column. The size of the “x” denoted the extent of art history exposure within the classroom, as perceived and stated by the student.

Every student answered Question 3, “Where do you think you got your Art History knowledge?”; no participant left it blank. The question was purposely phrased to avoid a “Yes” or “No” answer. In addition, I wanted the students to feel that they had knowledge and that they were encouraged to share their thoughts. A question such as “Do you think you have knowledge of Art History?” although valid, would have been a closed-ended question and would not have led to further thinking or discussion on the topic, creating a flat data resource. Insights as to where the students thought they acquired their Art History knowledge were varied and sometimes followed by little vignettes of personal experiences. The responses pointed out that the students possessed an understanding of the term “Art History.” They all saw themselves as having a share in the concepts related to the subject area of “Art History.”
The acquisition of knowledge, and in this case Art History knowledge, and how it is perceived by the learner, is directly related to the teaching and learning process (Jarvis, 1992). The teaching method is not wholly responsible for the conceptualization of the subject but the student/teacher intersubjectivity and interaction is directly related to the acquisition of knowledge. Stock (1974) as referred to be Jarvis (1992) maintained that the style of teaching was perhaps as important as the method, for the style set the tone and atmosphere where the learning takes place (Jarvis, 1992). It is not enough to provide group experiences, an emotional climate favorable to learning, and a wealth of materials. Instruction presented in effective ways and in an atmosphere conducive to learning is necessary (Strang, 1963).

Aspects of the teaching and learning process were investigated within the Literature Review, the Aerial Perspective of this study. It was found that the expertise of the teacher is no guarantee that the subject matter will be presented in a diligent manner (Galbraith and Sponer, 1986). It has been found that the personality of the teacher, as well as his or her life style, greatly influence the teaching style (Goodson, Mangan and Rhea, 1991). It was perceived as advantageous for the researcher in this particular study to have been familiar with the learning/teaching modes within the site of the study, to have insights into the learning situations of the students in the study, and to reflect upon their responses in light of their teaching and learning experiences. Did the expertise of the teacher or the presentation of material within the various classrooms, on a day to day basis, appear to have any influence upon the responses of the participants?
The intent of this study was to ponder and take into consideration the Art History experience of the student which in reality could not be separated from teaching and learning interconnections and its interdependability. The student's knowledge and understanding of art history although not wholly dependent upon the teacher's presentation of the material, is directly related to it (Jarvis, 1992). Personal reflections and observations with regard to teaching styles, methodologies, curriculum and special presentations were recorded in diary fashion in the researcher's journal as "food for thought" for contemplation in light of the student responses.

"Once analysis begins, reorganization of the data resources in terms of topics and themes becomes necessary. The first step here is to segment the data" (Hammersley and Atkinson, 1992, p.167). Having read and reread the computer print-outs of the responses of the students who had viewed, studied and responded to the five advertisements which used the Works of the Masters as part of their format, the researcher broke the comments down into categories. "The identification of categories is a central element of the process of analysis" (Hammersley and Atkinson, 1992, p.169). Sorting the responses into categories was an attempt to look for similarities, differences or patterns in manageable amounts. To achieve the sorting task, the researcher decided to colour code the responses with the use of five fluorescent markers.

The first time through the lists of responses, the researcher used a PINK highlighter to mark all responses which related to ART HISTORY (see Figure 40). The choice of the topic seemed obvious in light of the research question.
CATEGORIES OF THE PARTICIPANT RESPONSES:

<table>
<thead>
<tr>
<th>Category #1</th>
<th>Art History References</th>
<th>PINK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Category #2</td>
<td>Sees only the Advertisement</td>
<td>YELLOW</td>
</tr>
<tr>
<td>Category #3</td>
<td>Sees Advertisement and Painting</td>
<td>BLUE</td>
</tr>
<tr>
<td>Category #4</td>
<td>Doesn’t see the connection</td>
<td>ORANGE</td>
</tr>
<tr>
<td>Category #5</td>
<td>Art References</td>
<td>GREEN</td>
</tr>
</tbody>
</table>

Figure 40: The purpose of this chart is to explain the choice of the five categories that were established to divide the student responses into manageable bundles with regard as to how the students saw the advertisements. The colours denote the colour-coding system that was used to highlight the responses.

When the computer print-out was read through, the lists of responses referring to Art History came to the fore. Responses which denoted Art History knowledge were: “Leonardo”, “1507”, “a painting.” A second group of responses that seemed to come together as a category were those that reflected attention to the advertisement and not to the Work of the Master that was within its format. Responses listed on the computer print-outs that denoted the ADVERTISEMENT were highlighted with YELLOW (see Figure 40). Examples of responses which clearly fit the second category were: “the print is too small”, “They’re selling cheese.”

The third category included responses which indicated that the student saw the painting as part of the advertisement. Category 3, Sees ADVERTISEMENT and PAINTING, was highlighted with a BLUE marker (see Figure 40). “The painting
encourages people to buy cheese," "The painter is from Holland and they want me to go
to Holland" are examples of students’ comments that reflected their insight of seeing the
painting as part of the advertisement. This particular example indicated that the student
recognized the painting as that of a Dutch artist and that qualified it to be categorized as a
response denoting Art History knowledge, therefore "The painter is from Holland" was
also underlined with PINK.

There were examples of comments that reflected the student’s inability to ascertain
the product or the service that was being promoted in an advertisement. "I have no idea
what they’re selling," "Perhaps they’re selling the painting" were clear indications that the
student did not understand the advertisement. Comments which illustrated lack of or
erroneous understanding of the produce or service formed category 4. They were labeled
DOESN’T SEE THE CONNECTION and highlighted with an ORANGE marker. Once
again, a PINK line was drawn under “selling the painting” because it showed that the
student recognized the image as a painting.

The fifth and final category of this particular analytical step was ART
REFERENCES and these responses were highlighted with a GREEN marker. This
category took into account the student’s use and understanding of Art and Art History
knowledge. This is different from category #1 in that now there was an indication that the
student saw only the painting, the Work of the Master. No reference was made to the
advertisement. Comments, for example, “a beautiful painting”, "very old", "good
contrast of dark and light," made explicit reference to the painting and not to the
advertisement.
To further explain the division of categories, it can be noted that Category #1, Art History, refers to all references made by the students, that gave a clear indication that the student recognized the Work of Art as a painting. In addition, the responses provided historical information that established the student's Art History knowledge. Category #5 noted all references made solely to the painting with no reference to the advertisement. The responses colour-coded for Category #5 indicated that the student did not see the painting as part of an advertisement, directing all comments solely to the painting.

**COLOUR-CODING OF STUDENT RESPONSES**

<table>
<thead>
<tr>
<th>Leonardo</th>
</tr>
</thead>
<tbody>
<tr>
<td>1507</td>
</tr>
<tr>
<td>selling a painting</td>
</tr>
<tr>
<td>van Gogh</td>
</tr>
<tr>
<td>I have no idea what they’re selling!</td>
</tr>
<tr>
<td>very old</td>
</tr>
<tr>
<td>selling computers</td>
</tr>
<tr>
<td>The painter is from Holland and they want me to go there.</td>
</tr>
<tr>
<td>good contrast of light and dark</td>
</tr>
</tbody>
</table>

Figure 41: An example of the student responses which were listed on separate computer print-outs for each group of participants. The responses were then colour coded with markers into the five categories as indicated in Figure 40.

There were instances that a comment would neatly fit into both Category #1 and #5. If the student’s comments were totally wrapped up in the painting, with no mention of
the advertisement and those same comments included specific references to the painting, then the phrases which fit both categories would be colour-coded, first in PINK and then underlined with GREEN. Category #2, ADVERTISEMENT, listed those references that related to the advertisement and excluded any reference to the painting. Category #3 on the other hand, ADVERTISEMENT and PAINTING, noted all student responses which indicated that they saw the painting as part of the advertisement. Category #4, DOESN'T SEE THE CONNECTION, catalogued all student responses which gave a clear indication that the student did not comprehend what was being promoted through the advertisement.

Thus far the student responses to the advertisements had been divided into five categories. The responses were colour-coded for quick recognition as the researcher glanced up or down the computer print-out lists. The next step was to ascertain which comments in Category #1 were made in reference to which painting. The student responses that reflected Art History knowledge were subdivided into five sub-categories, one for each painting (see Figure 42).

The chart was drawn up to facilitate the sorting of the Art History responses using the name of the painting, period in Art History or the artist as headings (see Figure 42). It tabulated the total number of Art History related responses for each of the five advertisements used in this study. Total responses for each of the three classes involved in the study were printed to the far right of the chart. The number of contributed responses from each class, for each advertisement were printed across the bottom of the chart. The total number of Art History related responses by all students who participated in the study
was 124. Total responses for each of the three classes involved in the study were printed to the far right of the chart.

**RESPONSES THAT REFLECT ART HISTORY KNOWLEDGE**

<table>
<thead>
<tr>
<th>GEM</th>
<th>GRADE</th>
<th>CLASS</th>
<th>Mona</th>
<th>Bruegel</th>
<th>Vermeer</th>
<th>Cave</th>
<th>Van Gogh</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>ruby</td>
<td>12</td>
<td>general</td>
<td>18</td>
<td>5</td>
<td>7</td>
<td>7</td>
<td>8</td>
<td>45</td>
</tr>
<tr>
<td>amethyst</td>
<td>9</td>
<td>advanced</td>
<td>16</td>
<td>4</td>
<td>7</td>
<td>6</td>
<td>9</td>
<td>42</td>
</tr>
<tr>
<td>topaz</td>
<td>12</td>
<td>basic</td>
<td>14</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>11</td>
<td>37</td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td></td>
<td>48</td>
<td>14</td>
<td>18</td>
<td>16</td>
<td>28</td>
<td>124</td>
</tr>
</tbody>
</table>

Figure 42: A chart to facilitate the sorting of student responses that reflected knowledge of Art History with reference to a particular painting.

A second chart was created (see Figure 43) to sort the information gleaned from the three questions from Response Sheet #2. The information from Response Sheet #2 had been recorded down the left-hand side of each computer print-out for each class. The information tabulations for the second chart (see Figure 43) were taken directly from the left-hand side of the print-out lists. Chart 2 was an attempt to study numerically, relationships between the total number of participants and those students who had (a) taken a Secondary Art course, (b) studied Art History as part of a Secondary course and (c) had Media Studies exposure during their Secondary schooling. What Figure 43 illustrates is that 10 out of 16 Secondary deaf students had had Secondary Art education, 10 out of 16 had had Art History at the Secondary level as part of their art education and
none of the 16 participants had received Media Studies as part of their academic programme.

### SECONDARY ART, ART HISTORY AND MEDIA STUDIES EXPOSURE

<table>
<thead>
<tr>
<th>GEM</th>
<th>GRADE</th>
<th>CLASS</th>
<th>Secondary Art</th>
<th>Art History</th>
<th>Media Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>ruby</td>
<td>12</td>
<td>Deaf, general</td>
<td>4 out of 5</td>
<td>4 out of 5</td>
<td>0 out of 5</td>
</tr>
<tr>
<td>amethyst</td>
<td>9</td>
<td>Deaf, advanced</td>
<td>0 out of 5</td>
<td>0 out of 5</td>
<td>0 out of 5</td>
</tr>
<tr>
<td>topaz</td>
<td>12</td>
<td>Deaf, basic</td>
<td>6 out of 6</td>
<td>6 out of 6</td>
<td>0 out of 6</td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td></td>
<td>10 out of 16</td>
<td>10 out of 16</td>
<td>0 out of 16</td>
</tr>
</tbody>
</table>

Figure 43: A chart to indicate the number of students who had experienced Secondary Art, Art History as a subject, or Media Studies.

The Grade 9 advanced deaf class had not had exposure to Secondary Art as of yet, but they had had art history experience. The Grade 9 students had Art History at the Intermediate level. They had been exposed to Prehistoric cave art in relation to an extensive Native Arts and Culture unit and through a “horses in art” unit. The same students were familiar with Impressionism in relation to its influence on Emily Carr and the Group of Seven. They were bright young people. It can not be assumed that their knowledge of art history was influenced solely by classroom experience any more than by any other class; however, the influence of the Intermediate art classes can not be overlooked. The fact that they were keen readers must be noted and likewise considered.
Figure 44 was drawn up to give a numerical perspective to the student responses that had been colour-coded on the print-out sheets. The chart used the headings comparable to the colour-coding divisions: (a) Sees the Painting, (b) Sees the Advertisement, (c) Sees Both Together (the painting as part of the advertisement), (d) Doesn’t See the Connection (the viewer does not understand what the advertisement is promoting) and (e) Art History References, (with no reference to the advertisement).

HOW THE PARTICIPANTS PERCEIVED THE ADVERTISEMENTS:

<table>
<thead>
<tr>
<th>Gem</th>
<th>Grade</th>
<th>Class</th>
<th>Sees the Painting</th>
<th>Sees the Ad</th>
<th>Sees Both Together</th>
<th>Doesn’t See Connection</th>
<th>Art History References</th>
</tr>
</thead>
<tbody>
<tr>
<td>ruby</td>
<td>12</td>
<td>Gen.</td>
<td>52</td>
<td>7</td>
<td>15</td>
<td>10</td>
<td>45</td>
</tr>
<tr>
<td>amethyst</td>
<td>9</td>
<td>Adv.</td>
<td>20</td>
<td>1</td>
<td>19</td>
<td>13</td>
<td>42</td>
</tr>
<tr>
<td>topaz</td>
<td>12</td>
<td>Basic</td>
<td>44</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>37</td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td></td>
<td>116</td>
<td>9</td>
<td>37</td>
<td>25</td>
<td>124</td>
</tr>
</tbody>
</table>

Figure 44: The chart illustrates numerically, student responses to the five advertisements. The calculated totals for the responses correspond to the 5 categories colour-coded on the computer print-outs.

Fine Art, and in particular, Works of the Masters are silently interpreted by an individual and on occasion, orally without reference to the printed word. The viewers interpretation of a painting is not reliant upon the ability to read the printed word, but rather on the ability to think. On the other hand, advertisements frequently make use of
the printed word to relay the message. The word is used in such a way as to create hidden meanings, an anachronism or a play on words in a circumlocutory manner. The printed word and the reading of the word is central to the understanding of many advertisements. Very few advertisements are totally pictorial. The five advertisements used in this study, all made use of the printed word as one means of presenting the message.

Frequently during the field work sessions, the deaf student would comment that he/she did not understand the advertisement or he/she did not know what the advertisement was selling. It was felt that the deaf students’ understanding of the advertisements is not totally related to reading skills. It is clear on chart 2 (see Figure 44) that the advanced deaf students, who were ardent readers, did not interpret the meaning of the advertisements well. In fact, the advanced deaf group were the poorest of the three classes at interpreting the advertisements.

An Australian study of 10 and 14 year olds found that the students’ comprehension of classroom texts was superior to their understanding of the newspaper (Keeves, Matthews and Bourke, 1978). The portion of the study test, that identified the comprehension difference, was a multiple-choice test of skills for obtaining information from a newspaper by: skimming the paper, using the index, reading a time-table and interpreting advertisements. It can not be assumed that Canadian students are any different, although there is a possibility. Many students have used newspapers in an educational setting, for educational purposes, (other than to cover the floor for a painting lesson). Schooling is frequently geared to text book reading. Infrequently, newspapers are called upon to be an educational tool for reading material and skill building.
The Australian study included students who were perceived to have physical, behavioural and educational handicaps, inclusive of hearing-impaired students. One aim of the study was to estimate the extent to which physical handicaps and learning problems impeded reading and math skills. The norm for the reading assessment was established at 106. The average deaf Australian student’s reading result in the 1978 study was 38 at age 10 and 52 at age 14. The results of the Australian study were supportive of the similar results which came to the fore in this study, with regard to the interpretation of advertisements by deaf students.

The discrepancy of the number of responses by the deaf students between the interpretation of the painting and the misinterpretation of the advertisement could be explained by the fact that the average deaf student is a poor reader and more pictorially orientated (Davis, Silverman, 1970); it could be explained that the classroom experiences have addressed text-book reading rather than the influence of newspaper-reading skills. However there could be another possible explanation. A hearing student’s exposure to Media is visual, yet it is reinforced auditorily through television, film and video, enabling a hearing student to absorb the message “holistically”. The deaf counterpart is deprived of the auditory back-up and perceives a fractured wholeness of Media out-put.

The scenario of how the deaf student perceives an advertisement could be seen as comparable to fitting together pieces of a puzzle in which some of the pieces are missing. Over years of experience and exposure, people acquire a reservoir of incidental knowledge from which to draw, and that reservoir becomes a tool to decipher new situations. The absence of hearing makes for many missing pieces to the puzzle because the reservoir
The puzzle remains incomplete and the meaning or interpretation of the Media message remains fractured. Unless education addresses the problem and researchers perceived that there was a problem, the hearing student as well, could miss pieces to the puzzle. Without the tools to handle contingent situations, the student deciphers a fractured Media message.

Reading competency had to be ruled out as a cause for discrepancy of numeral scores in this study, at least for the moment. The Grade 9 Advanced deaf class were good readers, yet as previously noted, they misinterpreted the advertisements.

To form a clear picture of the number of art history related references made by students in relation to the number of students with Secondary Art experience, another chart was formulated. Figure 45 organized art student responses that indicated art knowledge in relation to the total number of participants and the total responses. The art history information was originally calculated from the computer print-out sheets for each participating class.

The first set of figures down the middle of Figure 45 calculated the number of Art History responses made for each of the five advertisements. The second group of numbers calculated the number of responses made by secondary art students as compared to the total number of students. The amethyst group recorded no responses to the five advertisements because they had not experienced secondary art at the time of this study. The third group of numbers to the far right of Figure 45 indicated the total number of Art History responses made by students who have had secondary art experience as compared
to the total number of art history responses made by all participants in that particular class.

Once again the amethyst group registers "0" out of 42 because although they made 42 responses of an art history nature, they had not had secondary art experience and therefore none of their responses were made by secondary art students.

**ART HISTORY RESPONSES" MADE BY SECONDARY ART STUDENTS**

<table>
<thead>
<tr>
<th>GEM</th>
<th>GRADE</th>
<th>CLASS</th>
<th>Advertisement 1 2 3 4 5</th>
<th>How many Art Students?</th>
<th>Art History Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>ruby</td>
<td>12</td>
<td>Deaf General</td>
<td>16 4 6 5 8</td>
<td>4 out of 5</td>
<td>39 out of 45</td>
</tr>
<tr>
<td>amethyst</td>
<td>9</td>
<td>Deaf Adv.</td>
<td>0 0 0 0 0</td>
<td>0 out of 5</td>
<td>0 out of 42</td>
</tr>
<tr>
<td>topaz</td>
<td>12</td>
<td>Deaf Basic</td>
<td>14 5 4 3 11</td>
<td>6 out of 6</td>
<td>37 out of 37</td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td></td>
<td>30 9 10 8 19</td>
<td>10 out of 16</td>
<td>76 out of 124</td>
</tr>
</tbody>
</table>

Figure 45: This chart shows the distribution of art history responses for the five advertisements. The chart displays the ratio of art students to the total participants as well as, the number of art history responses made by those students.

As the charts were compiled, the data was studied and reflected upon to see if patterns were evident. Is a deaf secondary school student's interpretation and understanding of the Works of the Masters, in advertising, a reflection of his or her art history exposure?
The Primary Colour of the research question was applied to the research canvas in an impasto manner to bring to the surface the light and dark contrasts of the data as it applied to the question. With regard to this study, the participant responses which reflected art history knowledge totaled 124. Of those, 76 art history responses were made by students who had had secondary art experience. Keep in mind that 10 of the 16 participants had had secondary art experience. Translated to percentages, 62% of the participants provided 61% of the art history knowledge related responses. It was also considered that the 5 Advanced deaf students, who had not experienced a secondary art course and who formed just over 32% of the participants, themselves contributed 31% of the art history responses.

A response was a unit of information, correct or otherwise; it was not necessarily a sentence or phrase. Some responses were several sentences in length, for example when a student offered a story-line to a painting. Other responses were personal vignettes. The story-line was considered one response. In another case, one name or date represented one response. The identification of a response for the purpose of this study, was dictated by a distinct flow of thought. A break in time in the communication of the thought, constituted a new thought and the formulation of a new response. The deaf students offered story-lines as their explanation of the advertisement. The story-line frequently included the story, as interpreted by the individual, that the painting itself related to the viewer. Other story-lines related the advertisement to an incident in his or her own lives. Both types of story-lines included conversation amongst the characters within the student's vignettes, expressed as verbal and signed dramatizations.
As noted in Figure 46 the deaf students predominantly “saw the painting” rather than the advertisement. The deaf students’ story-lines were personal interpretations of the Works of the Masters, often exclusive of its role as part of an advertisement.

**DEAF STUDENTS’ CONTRIBUTION AND DISTRIBUTION OF RESPONSES:**

<table>
<thead>
<tr>
<th>Distribution of 311 the Responses</th>
<th>5%</th>
<th>10%</th>
<th>15%</th>
<th>20%</th>
<th>25%</th>
<th>30%</th>
<th>35%</th>
<th>40%</th>
<th>TOTAL %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sees the only the Painting</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>37.2%</td>
</tr>
<tr>
<td>Sees only the Advertisement</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2.6%</td>
</tr>
<tr>
<td>Sees Painting and Advertisement</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>12%</td>
</tr>
<tr>
<td>Art Knowledge Responses</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>39.8%</td>
</tr>
<tr>
<td>No idea of the Advertisements Meaning</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>8%</td>
</tr>
</tbody>
</table>

Figure 46: To illustrate the contribution and distribution of deaf and hearing student responses to the five advertisements which used Works of the Masters as part of the format. The responses were classified into five areas for analysis purposes.

Figure 46 showed that 77% of the responses were directly related to the use of the painting (37%) and the Art History knowledge (40%). In addition, the next largest category of responses “Sees the Painting as Part of the Advertisement” with 12% of the responses, also included comments containing Art History knowledge and certainly contained responses directed to the painting. If 50% of the category “Sees the Painting as Part of the Advertisement” contained Art History knowledge, and 50% was a modest division, then 83% of the comments made by the deaf participants were Art History
related. The 80% Art related responses represented: 37% “Sees only the Painting”, 40% “Art History Responses” and 6% (1/2 of 12%) “Sees the Painting as Part of the Advertisement”.

Why were so many responses directed towards the Works of the Masters and so few directed towards the advertisements themselves? Were the students attracted to the Works of the Masters? Did the students feel that they were expected to comment on the Art works? Did the students feel more comfortable discussing Art rather than advertising? Thought-provoking questions had come to the fore. More time and patience was needed to wrestle with the data in light of the problem.

The data was divided and subdivided into manageable pockets of “initial responses.” Categories became apparent and seemed driven by the nature of the responses. Applying the Glaser and Strauss (1967) “constant comparative method” links were found between the classifications. “Each segment of data is taken in turn, and, its relevance to one or more categories having been noted, it is compared with other segments of data similarly categorized” (Hammersley and Atkinson, 1992, p.180).
Possible Outcomes  The Chiaroscuro Effect:

Research creates its own chiaroscuro effect of light and dark areas within a study. As the categories of data were being developed and analyzed in relation to one another, links were made to the literature review, to give a perspective for the verification of valid concepts. It was important to see the chiaroscuro effect of the study. There is no satisfaction to shed light in one direction while covering one's eyes in a fear of contrariness in the other.

The chiaroscuro effect in a painting, as mastered by such renown painters as Caravaggio and Rembrandt, was the brilliant use of light and dark. Although there was great contrast of hue, there remained a perfect balance. On a painted canvas, white is made to look even whiter against the contrasting black. It is the unison of the two contrasts that gives the chiaroscuro effect its power. On the canvas of research before us, it is the positive light and negative shadows of the research findings that give it its strength. Some questions can be answered with certainty and are seen in a positive light. Other questions will require further study and remain doubtful. Without further investigation such questions remain in the dark. Against the dark unknown of the research question, a glimmer of light of understanding might become visible. Then as the data seemed to point in one direction with certainty, the dark area becomes clear, by contrast, as yet another unanswered question arises.

How the students perceived the researcher could have influenced the students’ responses to the viewing of the advertisements. "The influence of the researcher on the production of data is an important issue" (Hammersley and Atkinson, 1992, p.110). As the researcher, I was very aware that the deaf students knew me as an art teacher. I was mindful of the fact that they could have looked upon the viewing of the advertisements as
an art related activity. I was very careful to word the letter of permission in such a way as not to mention that I was an art teacher or that I was interested in art issues. I emphasized the importance of media literacy and the use of advertisements in the study. I did not mention in the permission letter nor to the participants, that the selected advertisements contained Works of the Masters in the format.

The field work with the participants was conducted in the English classroom, not the art room. There was a conscious effort to break the connection between, what I am, an art teacher, and the study. I could not change the fact that the students might have perceived me as the art teacher. However, the field work was set-up as an integrated extension of the students' Language programme and was conducted as a media study exercise. As follow-up to the field-work sessions, the deaf students were led in further discussion under the direction of the classroom teacher. In addition, they worked through related assignments, exploring the meaning of "Media." It was hoped that the students saw the research activities as something other than an art related exercise.

School and books appeared as the most prevalent choice of where the deaf students thought they acquired their art history knowledge (see Figure 47). Every deaf student but one listed school as their prime source of art history knowledge. Most of the deaf students also listed "trip," "Art trip" or "gallery" as yet another source of knowledge. It could not be assumed for certain that "trip, Art trip, gallery" referred to Art class visits to a gallery. There was no follow-up to filling in the answers on Response Sheet #2. It is a real possibility that the students' intended meaning was "school trip." The gallery visits that the deaf students had experienced at either AGO or McMichael Gallery, generally
involved a special hands-on interactive presentation. The hands-on activities, over and above the gallery visit, could have reinforced student knowledge and understanding.

Responses to the question: “Where do you think you got your Art History knowledge?”

<table>
<thead>
<tr>
<th>Basic Deaf Class</th>
<th>General Deaf Class</th>
<th>Advance Deaf Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 12</td>
<td>Grade 12</td>
<td>Grade 9</td>
</tr>
<tr>
<td>home</td>
<td>school (4)</td>
<td>school (6)</td>
</tr>
<tr>
<td>school (6)</td>
<td>books (4)</td>
<td>books (6)</td>
</tr>
<tr>
<td>books (3)</td>
<td>television (2)</td>
<td>magazine (2)</td>
</tr>
<tr>
<td>television</td>
<td>family discussion</td>
<td>gallery (4)</td>
</tr>
<tr>
<td>my school</td>
<td>school binder</td>
<td>television (2)</td>
</tr>
<tr>
<td>trip (3)</td>
<td>Art trip (3)</td>
<td></td>
</tr>
</tbody>
</table>

Figure 47: A chart to illustrate the student responses to the question: “Where do you think you got your Art History knowledge?” The numbers in the brackets indicate how many students within that particular class gave that response.

Although gallery visits were outside the perimeter of the classroom curriculum, they were not considered frills or a day of freedom. They were an integrated segment tied to the theme experiences of the classroom and seen as an enrichment of cultural exposure.

Having studied Art History for some years at a post-graduate level, I can personally express the sentiment that it was possible to learn much from textbooks and studying
photo-reproductions of the originals. Amazingly, one takes on a whole new perspective and understanding of Art, when confronting the original. From personal experience, viewing an original for the first time can be an emotional event. It can create a lasting impression as compared to viewing a slide or a photocopy of a Work of a Master.

"Nothing ever becomes real till it is experienced" (John Keats, 1819).

It was illustrated in the Aerial Perspective of this paper, that the interdisciplinary study enhances learning and understanding. The interdisciplinary approach puts the pieces of the learning puzzle together providing the student with a "holistic" concept of the knowledge acquired from the learning experience (Miller, Cassie and Drake, 1990).

Five of the 16 participants listed "television", one aspect of Media, as a source of their Art History knowledge. Media Studies is a very broad topic, but exposure to even some aspects of Media Studies as laid out by the Ministry would serve the student well. The purpose of education is not to fill the vessel with knowledge, but to prepare the student to be a contributing member of society (Jarvis, 1992). The main premise of learning and teaching the visual signs developed through Art and now Media, is to enable the student to achieve a critical perspective and understanding of Media and to avoid being manipulated by it (Deans, 1992).

It can be recalled that none of the 16 participants (see Figure 43) had been exposed to Media study. The question came to mind: "How would the study of Media have affected the outcome of this study, if the participants had had the advantage of a Media Studies programme?" Would the students have seen the paintings in the light of
advertisement? Would more students have seen the connection between the painting and the product? Would the knowledge of Media have over-ridden the knowledge of Art History as the students viewed the advertisements? Would students who had studied Media as part of their Visual Arts class respond differently than those who studied Media in the English classroom compared to those who studied it as an independent subject? In other words, would the source and situation of the knowledge from the experience affect the perceptions of the subject matter? As the participants in this study did not have Media Studies experience I can not speculate to the results of this study, had the participants had Media background.

The influence of the "home" was present in two and the three groups, although it was not a prevalent source of knowledge according to the students. One student mentioned family discussions as a source of information. One girl said that she got her Art History knowledge from "home". Unless the "home" response was questioned further, there was no way of ascertaining the intent of the student. "Home" could have meant any number of things: parents, books, other family members, television, or art work upon the wall. I loved the frankness of one student who gave credit to her "school binder" as the source of her Art History knowledge. Sometimes in our intent to be clever, we overlook the obvious. I would surmise that this student possessed pride in her notebook.

Would students seek out art books or would they have to be presented with an opportunity to browse? These questions come to mind as I ponder the responses of the students as to where they attained their art history knowledge? With regard to listing "books" as a source of Art History knowledge, 13 of the 16 participants saw "books" as a
prime source of Art History knowledge. As noted previously, deaf students are not generally skilled readers (Davis, Silverman, 1970) (Winzer, 1989). The Grade 9 Advanced students in this study were an exception. Art classrooms for the deaf are furnished with a good quantity of "Art" resource books, accessible to the student. The deaf art students have been given independent research projects, which require the use of the resources of the classroom and the school and/or local home town libraries. On a day to day basis, the resources were accessible within the classroom and time was made available if the student wished to partake. Perhaps these two conditions, the availability of "Art resources," and the time made available for their use, accounted for the perfusion of art history and art knowledge related responses by the deaf participants in this particular study.

One other possibility is based on the interpretation of the word "books." The students could have been referring to their notebooks, which they perceived as a source of information. Students frequently refer to their notebooks as "books." How many times has a student said, "I forgot my book" or "Have you marked my book?". Generally, most deaf students took care to see that their notebooks were neat and artistically rendered. A neatly organized book is of more benefit to a student than an incomplete, messy notebook. An artistic notebook demonstrates a sense of caring. Would a student care for a book if he/she did not comprehend the subject content? One could not answer the question unequivocally, but it seems reasonable that a student would only spend extra time upgrading material if he/she had an understanding of the subject.
All of the deaf participants, but one, had had art room experience. One General student and the Advanced Grade 9 students had not experienced secondary art. However, all deaf participants, but one, (who transferred in from out of Province), had had an Intermediate Level art programme that interwove art history into the art curriculum. The deaf students that had experienced secondary art, worked through a programme that presented art history as an integral part of the studio work.

The arts, and in this case visual arts, the subject experienced by these students, has provided intrinsic learning within the field of the subject as it was experienced. The experience of “experiencing the arts” has been influential in the development of personal qualities over and above the acquisition of knowledge and is collectively referred to as intrinsic learning. The arts have improved qualities that assist the learner as a whole. It has been found that art students exhibited greater motivation, were more adept at problem solving, developed flexibility of thought, increased concentration, and developed attuned perception and awareness. Students following the arts in a general programme of studies were more likely to be better achievers than those who did not have the opportunity (Courtney and Park, 1980). In addition there is a general transfer of learning from the Arts to other areas of learning whereby the arts assist extrinsically in other disciplines (Courtney, 1982). Many research studies have indicated for example, that working through the arts, the learner has improved reading (Eisner, 1987) due to the influence of the intrinsic learning values.

As brain scientists interested in the whole spectrum of human learning, we know that the trained, practiced, stimulated brain is also more efficient at new learning. If we develop building blocks of visual perception, visual spatial organization, and visual discrimination by learning to draw, our brains cannot help but transfer these
skills to such tasks as mathematics, which is at its base the organization of objects in space, or to reading and spelling, which require visual attention to detail as well as pattern and organization in space, as the eye sweeps across the line of print and down to the next line (Dr. Geraldine Schwartz, Founder of Vancouver Learning Centre) (Brookes, 1986).

It would not be unreasonable to assume that the students in this study were any less influenced intrinsically by their previous academic exposure to the arts than any other student. In addition, it would not seem out of keeping to think that such learning qualities could have been applied extrinsically to the viewing of the advertisements in some small way.

There was a possibility that the exposure to the art programmes by the participants in this study influenced their intuitive capacity enabling them to grasp the meaning behind the Works of the Masters in the advertisements. Perhaps the students intuitively grasped the meaning of the ads, yet were unable to express their “feelings” openly, so as to score points as responses. It has been suggested by Polanyi (1954) that we know more than we can tell. Through the arts the students could have developed a tacit resource of practical knowledge, which came to the fore in an automatic mode of thinking. Subconsciously the students recalled the knowledge and applied it to the situation. The additional input of the recalled knowledge could have influenced the students’ judgment of the advertisements. Tacit knowledge is intuitive grasping of a sense for a situation with direct insight from within, without applied reasoning. The inner sense of knowing can be very difficult to explain, and next to impossible to put into words (Courtney, 1988). It is reasonable to think that intuitive thinking influenced the participants in this study, yet handcuffed their ability to express themselves in words.
Is it another possibility that the deaf students' responses reflective the deaf person's natural manner of thinking pictorially, then expressing those pictures in a sign language of "holistic" ideas, freed from the restraints of precise grammatical word structures? Were the handcuffs of intuitive thinking released within the deaf student by their ability to sign as compared to speaking or writing?

The hands-on experience of the art class could not only lead to greater thirst for more learning, but could lead to more permanent learning within one's well of knowledge, than an experience that is dry and more abstract by nature. Art education is a holistic type of learning that unifies what has to be learned (Courtney, 1982). Holistically, the head, the heart, and the hands (Miller, Cassie and Drake, 1990) cooperatively formulate concepts. One bodily involvement reinforcing the other, through experience, allows for the welding of knowledge to a firm armature of meaningful learning. "For really effective learning, the student should watch it, do it, and only then, think, and talk about it" (Courtney, 1982, p.10). The deaf students had had the experience of a hands-on approach to art history. Every studio assignment they worked through was dove-tailed to a particular period of Art History. The student experienced the colour, media, design, or artistic style, through the studio work.

The step by step chronological art history survey was flavoured with the lifestyle of the historical population. As an example, the deaf student planned, designed and labored over an "illuminated manuscript" page creating an atmosphere of quiet industrious creativity. Each student worked through his or her own ideas, but all operated within the framework of one aspect of the history of art. It was not that the learning was limited or
highly structured, but that it was focused. The student was left to problem solve, taking the experience as far as he/she wished, at any given time. Students were encouraged to stretch their imaginations past the point of the teacher’s preconceived anticipated outcomes of the classroom experience.

True, the deaf students participated in the reproduction and manipulation of qualities, colours, styles, or portions of representative Works of the Masters. Some educators would look upon the deaf students’ efforts as cheating or being counter-productive to creativity. The deaf students’ assignments were not viewed as “copying”, but rather as “studying”. The same educators might think colouring books are taboo, stinting creative minds. Even colouring books can teach basic lessons. Art is a discipline, and as such one must learn that art has rules, principles and elements of design.

“Comprehension of the elements of art and the technical skills needed to apply Art concepts doesn’t just happen haphazardly during child development” (Brookes, 1986, p.9).

Artistic skills and insight must be nurtured through experience by example. The very best example of application of the elements of art is a Work of a Master. “You don’t need to feel guilty about using other visual data; professional artists don’t draw entirely from their imagination either” (Brookes, 1986, p.12). Artists look at existing images in order to draw. They use their imaginations to delete, add on, change things, and end up with a completely original work of art. With regard to the deaf students, a pupil must give thought and concentration to the task at hand, to successfully emulate style, form, colour, or line. Such experience solidifies knowledge and understanding of the original work
original work through the holistic involvement of creating another. Is it so wrong for students to gather the fruits of the harvest from works of art, in order to sow the seeds of creativity in their own minds? Motivation and creativity are important components of art education. “It is difficult to envision any concept of art education that does not have, as an integral part, provisions for enhancing both the creative responses of individuals and the understanding of the creativity of others” (LaChapelle, 1983, p.139). The unison of both aspects, one’s own creativity and that of others, was provided through the use of Works of the Masters as an inspiration to create and to understand.

Artists through history have been inspired by the works of those who created before them. In turn, the succeeding artist created his or her own interpretation on the theme. How did the artists of the Impressionistic period of the last century visualize the ideas for some of their works of art? Vermeer painted “The Lace Maker” (1669). Monet painted “Madame Monet Embroidering” in (1875). One can clearly see the duplication of composition from one painting to the other (see Figure 48). “Three Graces”, sculptured in marble, about 200 BC, is an example of Roman relief. Seurat’s painting in pointillism, “The Models” (1886) was inspired by the Roman work (see Figure 49). In 1500, Campagnola engraved a plate for the print, “Boy Contemplating a Skull.” Cezanne painted “Boy with Skull” (1896) (see Figure 50). Once again, the more recent work is reminiscent of the much earlier work.

Many artists have relied upon the work of preceding artists to provide guidance and inspiration for their work. Van Gogh was no exception. During his confinement for mental illness, he copied black and white reproductions. Inventing his own colour scheme,
Figure 49: “Three Graces”, a 200 BC Roman relief was the inspiration behind Seurat’s “Models” (1886).
Figure 50: Campagnola's "Youth Contemplating a Skull" (1500) was inspiration for Cezanne when he created "Boy with Skull" (1896).
and painting in broad serpentine brush strokes, he created an original (see Figure 51). There is no mistaking the images of Delacroix's "Women of Algiers" (1832) upon Van Gogh's canvas (1886). If artists learned from their predecessors and if they were inspired by them, is it not reasonable to think that students could learn, and be inspired in their own way and within their own experience and limitations through Works of the Masters.

The unified forces of holistically experiencing art history through the head, the heart, and the hand could very well have had sustained influence on the minds of the young deaf learners. The abstractness of the times, dates, settings, or styles connected to the study of the history of art can be memorized by rote for short term memory. Short term recall of facts and figures could be reflected as excellence on an evaluation scale. However, "for signs, abstractions and theories to be meaningful to the adolescent, they need to be grounded within the felt selves of the adolescent. For him [or her], knowledge has no significance unless it is grounded in his [or her] own reality" (Courtney, 1982, p.65).

Another aspect of the deaf students art room experience was the incorporation of drama. As a technique, drama required the students to acquire a "feeling" for a Work of a Master. The students recreated the painting themselves, and became an integral part of the scene. The rationale was that if the student could put himself or herself into the picture, he or she could become part of it, an experience that could enhance knowledge and understanding of the subject. "Although it, (drama) can not claim to be as effective as highly structured methods for immediate recall, it greatly assists the retention over long
Van Gogh copied the images of Delacroix, but he created originals with his brush strokes and choice of colour.
periods of time and provides greater transfer than guided instruction” (Courtney, 1982, p.90).

Transfer is the mental process that occurs when the learning experience of one task influences the performance of a subsequent experience. Transfer does not involve cognitive concepts alone. Transfer is inclusive of feelings and attitudes as they are gathered and molded along the way, from experience to experience, much as a sculptor builds upon an armature. As a student builds a “feel” for a painting through drama, he or she could form a wealth of cognitive concepts of art history knowledge. He or she could also formulate feelings and attitudes about the painting, its subject matter, or the interactive experience of drama itself.

Feelings and attitudes transfer from experience to experience. Eventually they reappear as intuitive thoughts that are felt, but can not be expressed as words. They come to the fore when a new task triggers the intuitive thought to surface. Such could be the case of the art student who experienced a Work of a Master through drama. Much later, in different surroundings, the intuitive thought influences the interpretation of a Work of a Master in an advertisement. It is possible that there was transfer of knowledge, feeling, and attitude, from the experience of stepping into a Work of a Master, to the responding to a Work of a Master in an advertisement in a totally different situation.

As the students were interacting one to another through the drama, based on a Work of a Master, they became attuned to other students’ thoughts and feelings. The dramatization became a shared experience. Group interaction has been found to improve learning of cognitively related tasks. When students are given an opportunity to interact
with one another within the classroom, their performance improved (Courtney, 1982). As the Visual Arts students manipulated the painting, walking in and out of its reconstruction, the elements of the painting became familiar to the students. The familiarity manifested itself as comprehensible art and art history knowledge. The hands-on art history approach unified the history content to the studio experience. The dramatization of Works of the Masters served as a tool to understanding the complexities of the painting. Together, hands-on experience and drama, worked to motivate and stimulate, not only short-term memory for test situations, but long-term memory and intuitive feeling. The outcome of the combination of art room experiences, could mean that sometime later, it could be called upon in an extrinsic situation. It was hoped that the learner could feel a sense of pride in his or her workable knowledge of art history. When that knowledge is extended through advertising, he/she would be on his or her way to becoming an informed consumer. Comprehending the ramifications of Media is a practical application of knowledge to extrinsic life situations.

It was not the intent to saturate the student with art history knowledge, but to open the door to the subject, with a well-grounded exposure to small segments of a broad field of study. Through an in-depth dissection and reconstruction of one or two Works of a Master for any given period, the students tasted the flavour of the time, its people and place in history. In this way, building blocks of knowledge and understanding were formed, which could then be applied to subsequent experiences, thereby putting into play the “transfer of learning” phenomenon.
Studies indicated that dramatization improved "perception, awareness of environment, concentration, expressiveness, inventiveness, problem-solving, confidence, self-worth, motivation, and transfer of learning" (Courtney and Park, 1980) (Courtney, 1987, p.89). Personal thinking skills can be improved by the experience of drama. Such characteristics enable students to face a new task with a positive attitude, and see themselves as contributors to the situation. I had a sense that the deaf students, as participants, saw themselves as contributors; they felt that I really wanted their opinion. They did not perceive our sessions together as a test of their knowledge or skill. The students in this study were generally free with their responses and corresponded in a congenial manner particularly, during the open discussion portion of each session.

The chiaroscuro effect of any one study manifests itself as light and dark areas of insight and understanding or the absence of such, producing a yin/yang synthesis. It would simplify things to look on the bright side, the light area of the chiaroscuro scene, and view what seemed obvious or certifiable through previous studies. There were however the dark areas that lead to new questions arising over and above the original research quest. New questions create doubt. More light would have to be shed upon them with further investigation in subsequent studies for the secondary questions to be verified or dismissed. At times a researcher could have a hunch or a feeling about an aspect of the work, or the researcher could have an educated guess about a certain point. Further study would be needed to clarify what was seen beforehand as only possibilities.

This particular study was no exception. The chiaroscuro effect was evident. On the light side, the analysis of the data, backed by the studies and writings of noted people,
indicated that a student’s past education can indeed affect his/her subsequent experiences. It is a human phenomenon that people are a sum and total of their previous experiences. They bring their biographies to every new experience, using their store of knowledge to interpret that experience. When necessary they transfer it into new knowledge, skill or attitude which then becomes uniquely theirs (Jarvis, 1992).

“Every experience about which individuals retrospect is perceived through all the learning embedded in their biographies as a result of previous experience. No experience then is free of the baggage of the past, and this in turn affects the way he or she perceives and responds to new situations” (Jarvis, 1992, p. 199). “In every instance therefore, knowledge occurs as a result of experience, and the learning process is always transformative - something that happens at the intersection of people and their social world” (Jarvis, 1992, p. 158).

Education can not assume to be limited to classroom experience. Classroom experience does not simply influence classroom experience, any more than the influence of out-of-school experiences are felt solely in out-of-school experiences. Every experience in life influences the next, whether the situation be formally or extramurally experienced. The influence of one experience osmosically bleeds into the next. The students of this study were imprinted by their class trips to the gallery. They saw the gallery visits as an important and valuable source of art history knowledge as noted by their responses to the question: “Where do you think you got your art history knowledge?” The students who visited the gallery experienced the Works of the Masters first hand. They saw the paintings one in relation to another. They experienced the reality of size and proportion.
Education is not schooling, but a myriad of experiences experienced by any individual during the walk through life.

Every man has two educations - that which is given to him and the other, that which he gives to himself. Of the two kinds the latter is by far the most valuable. Indeed all that is most worthy in a man, he must work out and conquer for himself. It is that, that constitutes our real and best nourishment. What we are merely taught, seldom nourishes the mind like that which we teach ourselves (Richter, 1804).

One could substitute the word “experience” for “teach” in Richter’s quote: “What we are merely taught seldom nourishes the mind like that which we [experience] ourselves”. Perhaps is was not the exposure to Art History that attributed to the response of the students as they viewed the Works of the Masters in advertisements. Perhaps it was the style of teaching and learning, coupled with the methodology, that had an impact on the students’ ability to transfer learning from one situation to another. It could never be assumed that all learners retain or grasp the same meaning from any one experience.

Learning is an individualized process. It must be considered though, that the style of teaching is an important element in any learning situation. The style of teaching establishes the atmosphere in which the learning takes place and thus could effect the learning itself (Jarvis, 1992). Under the influence of the teaching and learning style, “new meaning is continually unfolding with every new experience” (Jarvis, 1992, p.157). As meaning is internalized and memorized, it develops independently. Individuals construct their own subjective and individual meaning systems that both relate to the social world into which they were born and reflect their own history and biography. “Constructing meaning is a part of inner human experience, and yet through interaction with others, meaning systems become objectified” (Jarvis, 1992, p.157). It is one’s objectified
knowledge that is passed on to the next generation. Embedded in one's objectified knowledge are the bits of "self" that influenced the learning, and eventually became knowledge.

Some illumination was shed upon the light areas of the chiaroscuro effect of this study. It seemed possible that the art history knowledge of the students and the manner in which the history component was presented to them, whether scholastically or extramurally, did influence their response to the advertisements. The probability of influence was substantiated through reference to learning theories and philosophies expounded by authorities in the field. The extent of influence of one's education was almost impossible to ascertain. The influence of schooling could not be separated from outside influences. It was also established that every experience can imprint its influence upon the next experience (see page 54). There remained several shaded areas of the chiaroscuro scene. It appeared that more research would be needed to unearth new understanding. The study created several unanswered questions which were thought provoking, in the light of a deaf secondary student's understanding and interpretation of the Works of the Masters, in advertising.

The unanswered questions that came to the fore were not perceived as dark and dangerous areas of inquiry. Although not substantiated by reams of research, some answers to the questions were perceived as distinct possibilities, within the confines of this particular study. The following questions represented the sum and substance of the dark areas of the chiaroscuro scene of this study and evolved as the data analysis was seen in retrospect.
(a) What factors are influential upon a teaching and learning experience and can these factors be prioritized and separated from their interdependent state?

(b) Because of the interdependency of one learning experience to the next, how can the sources of knowledge be separated to substantiate their individual influence on learning?

(c) Are we as individuals realistically aware of our sources of knowledge and can we analyze our own understanding to establish distinct sources of knowledge?

(d) How would the study of Media have affected the outcome of this study if the students had had the advantage of a Media Studies programme?

(e) How do Secondary school students perceive the study of Art and Art History with regards to their attitudes towards the subject, and their interpretation of what is meant by Art and Art History?

(f) Do students generally make use of the resources left at their disposal or must there be an assigned purpose before the student avails himself/herself to use the readily available resources?

(g) Was there a possibility that deaf students' responses were affected by their natural manner of thinking pictorially and the expressing of those "holistic" thoughts in sign language rather than in grammatical word structures?

(h) Were the handcuffs of intuitive thinking released from the deaf student by their ability to sign as compared to speaking or writing?
It is true that the influence of the researcher on the production and analysis of the data is an important issue (Hammersley and Atkinson, 1992) and could shift illumination from light to dark areas of the chiaroscuro scene depending on the researcher. In this particular case, the researcher had been an art teacher and a teacher of the deaf for many years. There should not be an apology for any apparent influence that career or dedication to the deaf and to Visual Arts education might appear to have influenced reasoning with regard to this study. It is impossible to remove one’s self from any contamination of influence caused by previous experience. It is a human phenomena that people are the sum and total of their previous experience (Jarvis, 1992). “Two observers can make different observations of the same event and both can be valid” (Courtney, 1987, p.26). The personal perspective of each observer influences the outcome and makes it unique.

“There is no one appropriate way to seek and discover knowledge” (Courtney, 1987, p.26). Each one, in his/her own way, goes about a task utilizing the tools of uniqueness hand-hewn from his/her own experience-based knowledge. The researcher’s perspective as observer and analyst was grounded in experiences, and the interpretation of those experiences, as recorded knowledge, remains a very individualized process. In the same manner, the participants’ previous learning experiences influenced their interpretation of a subsequent experience and in particular, their response to Works of the Masters within the format of advertisements.

Our beliefs and assumptions about the nature and purpose of the arts, education and arts education have a great effect upon our attitudes and judgments. Each of us starts with a particular perspective: how each of us values art education is related to our assumptions as human beings (Courtney, 1987, p.7).
The Conclusion  The Vanishing Point

The vanishing point of the painting is the point at which all lines of perspective come together as one. It is the point to which the eye is naturally drawn, the furthest distance the lines of perspective can take us.

The conclusion of a research study reached its vanishing point as the various perspectives, connecting links and conclusions were at their closest possible state of unity. New questions arose which will need further investigation and perhaps a change of perspective along new paths of inquiry. A new research canvas would have to be prepared before the primary colours of new questions can be applied.

With reference to the reflexive model of inquiry, all knowledge, even that about the nature of knowledge itself, is a construction on the basis of available evidence and is thus by its very nature fallible. However until such knowledge is proved invalid through further research, it is presently valid (Hammersley and Atkinson, 1992, p.235).

Reframing the thrust of this study, the researcher wished to investigate the possibility of a deaf Secondary School student’s interpretation and perception of the Works of the Masters, in advertising, as a reflection of his or her Art History experience. No record was found of a study that investigated the reflections of participants’ thought of Works of the Masters in advertising or reflections of thought as an indication of one’s Art History education.

The results of this study can be viewed within three broad categories:

(a) Art and Art History in Education (which involves teaching and learning)

(b) the viewing of advertisements

(c) the transfer of learning
The Fine Art of Advertising and Education

The three categories within the study, although singled out for convenience of discussion, are very interdependent, and in reality, one is a reflection of another.

It was important to realize that one’s art history experience was not restricted to the confines of the classroom. Much incidental learning takes place in the home or in other nonstructured settings that could influence one’s thoughts, feelings, and knowledge. There did not appear to be a feasible way of separating knowledge gained from exposure, into distinct uncontaminated categories with any degree of certainty. Two points made it impossible to separate sources of knowledge. (a) There is a human phenomenon that one experience influences the knowledge, attitudes and judgments of the next (see pages 54). (b) Knowledge acquisition is an ongoing perpetuating process. Between birth and death, there is no beginning and no end to one isolated experience in the life of an individual, with regard to the formation of knowledge, attitudes, and feelings.

“Learning must be regarded as a response to an experience; the acquisition of knowledge is directly related to the teaching/learning process” (Jarvis, 1992, p.127).

The cognitive content of what a student learns is determined by the nature of the experience in which the learning takes place; therefore methods are intricate to the experience and the two can not be separated (see page 16).

The deaf student predominantly responded to the “painting”. The responses to the “painting” and responses of an “Art History and Art Knowledge” nature, collectively bring our attention to the category of Art and Art History education. The question must be asked: Why did the deaf students respond overwhelmingly to the “painting” and why did their responses reflect art history knowledge and understanding?
The students within this study had been exposed to a particular teaching style within the art room. Style of teaching and learning has been verified as a major influence on the development of the mind and the outlook of the learner. The style of teaching and learning establishes the atmosphere in which the learning takes place. Teaching styles and teacher lifestyles intersect. The teaching style is a reflection of teacher personality (see page 58). The style of teaching is at least as important as method, for style sets the tone (see page 146). The individualism of the teacher as a person accounted for a variety of styles from person to person, thus influencing the learning of the participants. Similarly the individuality of each student, being a sum and total of his or her own experiences would not necessarily react to or retain the same knowledge, attitude or feeling from their various shared experiences.

The deaf students received their art history content through the studio experience. Theory, history and studio were experienced “holistically” through the application of a “hands-on” approach to learning. Holistic learning becomes something more than just a list of facts (see page 54). As the heart is touched in an attempt to foster respect, appreciation and understanding, the hand is challenged by hands-on manipulative skills, developing both dexterity and sensitivity to touch. The deaf students had opportunity to learn art history as they experienced and developed their studio assignments. As they experienced art history they developed a knowledge of art theories, the principles and elements of design.

It was not only the more able students in this study who responded well to the “painting”. The Basic students contributed a proportionate share of “Art History”
responses (page 154, Figure 44). There are several documented reasons for the success of the Basic learners as participants in this study. Many research studies have indicated that the learner has improved reading when working through the Arts. The influence of intrinsic learning values improved the learner's reading ability (see page 168). Artistic experiences involve the whole being in a special holistic way. Students learn best when the head, the hand and the heart work together in a quest for knowledge and understanding. Students following the Arts were more likely to be better achievers, than those who had not had the opportunity (see page 168). “The trained, practiced stimulated brain is more efficient at new learning. Our brains cannot help but transfer these skills to such tasks as mathematics, which is based on the organization of objects in space” (Brookes, 1986).

An active body stimulates an active mind. The documented benefits of exercise include productivity, academic performance and mental health (Goldstein, 1995). One aspect of the participant's education that was not considered, but could have had an influence upon the quality of thought and participation, was the Physical Education involvement of the students. The deaf students receive their Physical Education every other day, over a two year period. The activity, or inactivity, of the participants could have influenced the results of the study. It has been established that a student's Art History knowledge could be the result of in-class and out-of-class exposure. In a similar way, the influence of physical activity could be the result of (a) the gym class, (b) team participation, (c) extracurricular activities apart from school, and (d) the possibility of no physical involvement to any extent. The quantity and quality of physical activity of the
participants could have had an influence on the sharpness of their minds at the time of the learning experiences. It could likewise have influenced the participants thinking skills at the time of the research sessions. The possibility of physical activity being a variable in this study was not considered at the out-set. There is still little research available that indicates the amount, intensity, and duration of exercise needed to make significant changes (Goldstein, 1995). One could surmise that some exercise is better than none, and one Physical Education class would be of more benefit than none. The fact remains, exercise sharpens the mind. Physical education can provide the learner with opportunities to express themselves, release tensions and create a sense of achievement. Involvement in physical education, recreational activities and sports helps the learner develop physically, socially, emotionally and psychologically (Carlson, 1982).

The basic learner and the deaf learner are frequently referred to as poor readers. Students who lack the ability to read well, need pictorial support as a reinforcement, to clarify meaning, much like a security blanket (see page 196). The basic deaf learners received pictorial support, as a prop, a visual aid to the content of the art course. Their notebooks were reinforced with illustration. New topics were introduced with slides, film strips, video and film. The deaf students manipulated magnetized images of Art History concepts on the blackboard. They sorted the magnetized cards into categories, organizing the thoughts holistically. Mounted reproductions, representative of the various periods of art history were displayed during the presentation of each period. As the periods in art history were surveyed, charts were added to build a display in progress. The chronological charts represented the sum and total of the units content in pictorial form.
The basic deaf students received many more visuals in art class than the average hearing class. It might be foolish to say that the basic deaf students' art history responses were the sole result of the support of visuals. I think it is fair to say however, that the art history responses were an end result of pictorial support in the classroom. The various pictorial resources influenced the retention of art history knowledge.

Deaf students are often behind their hearing peers academically (see pages 106). However, as previously stated, students who follow the arts programme were more likely to be better achievers than those who did not have the opportunity (see page 168). Group discussion, as was exercised in this study, can stimulate another's thinking and talking within the group (see page 132). The deaf students were familiar with an open discussion format as a method of drawing out ideas, comparing and contrasting observations, not only in this study, but as a classroom activity.

The teacher's perception of the student greatly affects his or her success rate (see page 107). Few High School art teachers perceive it as appropriate to expose basic level students to Art History. Some would feel that the concepts are above the students' comprehension and not within the perceived environment of the basic learner. I disagree. Every student has a right to be knowledgeable about our past and to feel informed, enabling him or her to relate it to the present. Pictorial illustrations in place of written paragraphs and hands-on experience are two possibilities to assist the basic learner to keep in step. It was important for the students to view and study closely reproduced Works of the Masters. Works of art, as pictorial images, are valuable teaching tools, a wealthy data-
base of information for the period depicted by the image (see page 53) and very appropriate for all learners.

The more related the task, the greater the transfer (see page 54, 174). The deaf students worked through their units of art history applying content to studio assignments. The task was related to the content by manipulation of image symbolism, and application of the principles of design as set down by the Works of the Masters. In addition, an association was made between the art media of the artist and that of the student. As an example, the deaf art students worked with clay, gold pens, made their own paint from charcoal and animal fat, or egg yolk, depending upon which period of art history they were studying. By building an association between the period of art history and the media of the work, the task related to the content, and encouraged greater transfer of learning.

The viewing of advertisements was central to this study. There was no way of knowing how much time the student participants in this study had spent viewing advertisements prior to this study. A review of 28 studies demonstrates that there is a definite learning and recall of factual material from the viewing of Mass Media communications (see page 132). Although not all 28 studies involved printed advertisements, it is an indication that Media communications are influential to learning. Research has also shown, that students of different learning abilities, perceive advertisements differently (see page 132).

The study before you has shown that students of different abilities perceive advertisements differently than expected. Slower students performed better in this particular study (see page 152, Figure 42). On the contrary, an Australian study indicated
that disadvantaged students, including behavioural, slow learners and the deaf, did not respond well to advertisements (see pages 155). It is difficult to compare studies without being able to compare the advertisements used in both this study and the Australian study. However, the deaf, the behavioural, and the basic level participants in this study can not be perceived as disadvantaged with regard to their responses of “Art History” knowledge. The three groups of disadvantaged learners in this study demonstrated an understanding of the art history content of the advertisements that had Works of the Masters as part of the format.

One can not interpret the semiotic symbolism of the language of advertising without seeing it in relation to its art history roots (see page 19, 50). The properties of design of paintings are seldom applied in isolation by the artist, but are used collectively in unison to create a visual statement (see page 47). Colour is one of the elements of design, which works to achieve unity within a painting and an advertisement. Colour has the ability to communicate emotionally, and can play a magic roll in the communication of the message (see page 22). The colour of the five advertisements selected for this study is another consideration that could have affected the participants. One could query the results of this study, had the selected advertisements been reproduced in black and white, or a monochromatic hue, rather than full colour. Would there have been fewer responses? Would the Works of the Masters, which are usually seen in colour, fade into the advertisement, and not catch the attention of the participants? There is no way of ascertaining the probable outcome, other than to reflect upon the importance of colour to art and advertising (Dyer, 1988).
Many ads use colour as an objective correlative. Frequently, there is a direct connection between the objects, the background and the product in the advertisement. The bond between the elements of the ad are bound together through the symbolism of colour. I refer back to Figure 34, the Dutch cheese advertisement. The colours of Vermeer’s painting were deliberately changed to reflect the homey earthiness of a natural setting, the farm kitchen. The assumption is that the qualities of the setting are a reflection of the product (Dyer, 1988). If colour is so very important to advertising and Fine Art, and is selected for its “symbol power,” it only stands to reason that colour had an influence on the responses of the participants. Each of the five advertisements used in this study initiated responses related to colour.

Whether one is discussing works of art, advertisements or Works of the Masters in advertisements, the icon analysis of the image has three levels of understanding and interpretation: 1. labels the object 2. identifies themes 3. perceives hidden meaning (see page 91). When the responses of the participants of this study were analyzed, it became apparent that the responses fell into the three categories of icon analysis. It was the students with the least art room exposure that labeled objects. They named the items that they saw in each advertisement; a very similar phenomena as recorded by the non-arts people of the pilot study (see page 91). Some students identified the theme of the advertisement for example: travel, cheese, computers.

The participants had experienced art history holistically, and made gains with regard to perceiving meaning and applying knowledge. The division of responses by icon analysis can not be attributed to Media Studies programmes, since none of the students
had experienced Media Studies academically. Response of the participants must then be attributed to art room exposure.

"Transfer of learning" is very important to the results of this study. Transfer of learning has been demonstrated, through Drama, to influence the quality of learning and understanding (Courtney, 1982). Transfer of learning occurs when the experience of one task influences the outcome of subsequent tasks. Art is the mediator that can facilitate the transfer of knowledge and skills across the disciplines in a special holistic way.

"Imaginative transformation,” a form of transfer of learning, is the act of putting one’s self into someone else’s shoes and by the action of “doing” the comprehension of the situation is improved or clarified (Courtney, 1982). The theory is taken one step further, when it is understood that the movement of the “doing,” acts as the bridge that links the verbal concepts of the left hemisphere, to the imaging ability of the right hemisphere, to solidify concepts of meaning (Wilkinson, 1993). The deaf students experienced interaction in class as they stepped into the shoes of figures created by the masters. In addition, the deaf students experienced interaction as they communicated in sign language. Sign language is an expressive action mode of communication that requires animated participation.

I speculate, that the action of the body and limbs of the deaf student, serves as a reinforcer, to solidify concepts. Numerous studies have shown that processing memory can interfere with perceptual processing, causing a malfunction of the common channel (Wilkinson, 1993). It has been found that the channels to the brain can be over-taxed, causing them to short-circuit, if one is expected to listen and to view simultaneously
The Fine Art of Advertising and Education (Wilkinson, 1993). The deaf students view the image and the language on the same perception channel. Hearing students are at a disadvantage. They are expected to hear and see at the same time, on the same channel, causing it to be overloaded and inefficient.

The resource evidence of the existence and implications of intuitive learning seemed a real possibility in this study. We know more than we can tell (see page 169). There was a distinct possibility, as well as an intuitive feeling on the part of the researcher, that the students understood more than they could relate. The influence of dramatization upon learning and the learner, with regard to the improvement of positive learning skills and memory, was seen as one reason for the deaf students' prolific responses to the viewing of the advertisements. The students not only constructed meaning from the manipulation and reconstruction of Works of the Masters, but the learning was reinforced through the interaction with others (see page 174). Not every teacher feels comfortable outside the confines of a structured situation, a step that must be taken for dramatization to work.

As the pieces to the research puzzle were being sorted out and fit together in an analytical way, it became apparent that some pieces were missing. Over the years of scholastic and incidental learning, the hearing student acquires a reservoir of knowledge from which to draw, and that knowledge becomes a tool to decipher new situations. The reservoir is continually being filled and drawn upon, as the individual experiences the world through the antennae of the senses. Much can be absorbed subconsciously unbeknown to the individual. The deaf student however, does not have the opportunity to draw in information through all senses, and thereby pictures a fractured impression of
experiences (see page 157). The deaf student’s impaired hearing creates missing pieces to life’s puzzle of comprehension and understanding of experiences. The hearing student as well, has voids in his or her comprehension and understanding of life’s experiences, if he or she is not informed through experience of the complexities of the signs and symbols common to society. If the deaf or hearing student is not exposed to the visual sign language of Art and the Media, the student can not be expected to be a knowledgeable consumer. Without educational exposure to the signs and symbols of Fine Art and advertising, the student does not have the tools to decipher the visual language. Misunderstanding from lack of experience creates another missing piece to the life’s puzzle and without it, the student is at a disadvantage in contingent situations.

Some missing pieces to the research puzzle took the form of subsequent questions that evolved as the analysis of the data progressed. The unanswered questions appeared on the outstretched research canvas as the dark or shaded areas of the chiaroscuro scene (see page 176). Pieces can not be forced into place without further investigation.

Much more can, and hopefully will be, scrutinized within the confines of this study. The journey has not ended; the quest must continue. Learning and understanding is a life-long process. Different people possess different perspectives. They see things differently as a result of their own individualized interpretation of their life’s experiences (Jarvis, 1992). Perhaps another researcher would look at the data and the data analysis of this study and make new interpretations. As the lines of perspective come together to form the vanishing point of this study, new canvases must be stretched and prepared for new studies, so that the “primary colour” of new research questions can be applied and worked
thoroughly. "How is a deaf Secondary School student’s interpretation and understanding of the Works of the Masters, in advertising, a reflection of his or her Art History experience?" There stands the research question, the "primary colour" of this study.

It became evident, that over and above the diversity of the individual participants, their diversity of art experience and programmes, the quantity of exposure, and the quality of the experience were the two factors that influenced the responses most. Quality and quantity of exposure indicated that the responses were a reflection of the Art History experience. The students’ Art History schooling, which is a culmination of teaching, learning, methodology, atmosphere and curriculum, influenced the results of this study most. Quantity of exposure refers to the sum and total of one’s experience, scholastically and incidentally in life, as perceived by the student. Interpreting the quality of experience was based upon the studies and philosophies of predecessors, who believe that a hands-on, "holistic" experience, which is inclusive of dramatization, serves learning best (Jarvis, 1992; Miller, Cassie and Drake, 1990; Courtney, 1982).

Without hesitation, it can be said that this study indicated that it is not only the exposure that influences the subsequent experience but, the type of exposure (see page 108). The students had experienced a holistically based art curriculum, in which Art History, art criticism, and aesthetics are experienced through studio work, concurrently. They were able to apply the knowledge and understanding, through transfer of learning, to contingent situations upwards of three years after exposure to the programme.

It was concluded, that 10 elements influenced the quantity and the quality of responses by participants in this study (see Figure 52). As one surveys the 10 elements of
influence, it can be asked, "Was this participant exposed to this particular influence?"

Over and over again, the answer to the question would be "Yes" for each deaf participant.

Educationally, the deaf students had the advantage of the 10 influences which in turn influenced the quality and quantity of their Art History knowledge. Applying the theories and knowledge of the elements, that influenced the results of this study the most, it can be said that the deaf participant's interpretation and understanding of Work's of the Masters, in advertising, was a reflection of his/her Art History experience.

**Elements of the study that influenced the outcome:**

<table>
<thead>
<tr>
<th>Transfer of learning</th>
<th>art as a mediator</th>
</tr>
</thead>
<tbody>
<tr>
<td>a holistic approach</td>
<td>a positive attitude toward basic learners</td>
</tr>
<tr>
<td>hands-on experience</td>
<td>transactional involvement</td>
</tr>
<tr>
<td>pictorial illustrations</td>
<td>body movement to deepen thought</td>
</tr>
<tr>
<td>open discussion</td>
<td>interaction within the group</td>
</tr>
</tbody>
</table>

Figure 52: A summary of elements that influenced the results of this study, in which Secondary School deaf students were asked to give initial responses to advertisements that used a Work of a Master as part of its format.

The best learnings are those which relate to both mental hemispheres-holistic rather than categorical, affective and cognitive, unconscious and conscious, intuitive and rational, and which are based on an inner identification and empathy with others. Thus we can say that the most significant learnings in all language modes are those which are dramatically based (Courtney, 1982, p. 124).
The purpose of education is not to simply fill the vessel with knowledge but to prepare the learner to be a contributing member of society (Jarvis, 1992). Education is a life-long journey along which, teachers are the facilitators of a smooth and memorable ride. Vivid images painted upon the mind of the learner represent meaningful interpretations of encounters holistically experienced. Planned experiences build meaning and understanding, attitudes and feelings, and must be facilitated by the teacher for quality learning to grow and develop. Teaching and learning is a shared responsibility. As we teach we continue to learn. We must not be complacent with the process, but forge ahead researching the phenomenon of the learning in an effort to strive for quality.

And if education is always to be conceived along the same antiquated lines of a mere transmission of knowledge, there is little to be hoped from it in the bettering of man’s future. For what is the use of transmitting knowledge if the individual’s total development lags behind (Maria Montessori, 1870-1952).

It is important that the teaching and learning experiences of an individual include skills, arts, attitudes, values, and appreciation, (that is the culmination of a good art programme) if the student is to interpret his or her world knowingly (Strike and Soltis, 1985). As discussed in relation to the pilot study that preceded this study, our perceptions influence our knowledge just as our knowledge influences our perception. If our knowledge is limited or faulty, we perceive in a limited and faulty manner. If our perception is to be more discerning and extensive, it must be supported by a continuing, expanding body of information (Dewey, 1916). How can that body of knowledge best be expanded? “In every instance, knowledge occurs as the result of experience.” “Learning might be regarded as the response to an experience” (Jarvis, 1992, p. 208).

Art classes that promote learning in studio, criticism and history are more likely to succeed in expanding student knowledge, understanding and sensitivity in and
about art. The products of the same classes are students who can draw upon that knowledge, understanding and sensitivity to enrich the quality of their lives (Mittler, 1989, p.5).

The tool used to work the research question, “How is a deaf Secondary School student’s interpretation and understanding of the Works of the Masters, in advertising, a reflection of his/her Art History?” was advertisements. Advertisements were selected that made use of a Work of a Master as part of its format. It was established that Works of the Masters and advertising shared a visual language, the semiotics of signs and symbols (see page 19). Forasmuch as Works of the Masters and advertisements are rooted in the same sign system, it is educationally sound to consider Works of Art and advertising concurrently. One could look at it as reinforcing the learning. The student is exposed to two examples of the same thing at one time. One example supports the other. One example is seen in the here and now; the other symbol is seen as an historical representation.

Secondary students respond best to what is relative to their environment. “Knowledge has no significance unless it is grounded in his own reality” (Courtney, 1982, p. 65). As a point of reference, I turn to the Haagen-Dazs advertisement (see Figure 53). Most students like ice cream. To today’s student Haagen-Dazs is not just any ice cream, it is special. It is expensive and unlike ordinary ice cream it comes in 29 varieties. As compared to other ice creams, Haagen-Dazs is considered an elite product in advertising. The qualities of the product can then be compared to the qualities of the painting of the Mona Lisa. The Mona Lisa, within the format of the Haagen-Dazs advertisement, serves as an excellent example of a Work of a Master utilized in advertising. Through discussion,
PUT A SMILE ON YOUR FACE IN 29 DIFFERENT WAYS!

TRY OUR NEW FROZEN YOGOURTS!

Figure 53: The "Mona Lisa" serves this advertisement well. The advertisement could be used in Art class to introduce a discussion about the painting. The students could discuss the symbolism within the ad, the use of colour and the appropriateness of the painting to sell the product.
and research the students can be led to discover how and why the qualities of the painting reflect the qualities of the product. Comparing the colours of the product to the colours of the painting the students will see that there is a parallel, a repeat of brown tones, and a contrast of dark and light. The students will discover why “Mona” is smiling. She seems to say, “You would smile too if you tasted this ice cream.” Apart from the advertisement, the students could weigh the scientific evidence as to why Mona is smiling (see Figure 54). Furthering the discussion, the students would be questioned as to why the irregular line of yellow was drawn under “Your.” The line serves a double purpose, once again tying the painting to the product. Discussion is an important learning device (see page 132). The students, through discussion learn to listen to other people; they learn the social graces of conversation. Listening to the thoughts expressed by others, becomes a catalyst for one’s own thoughts.

Once the students have a knowledge base of concepts of art history and advertising, gleamed from the Haagen-Dazs ad, the knowledge becomes their own when it is grounded holistically. To reinforce the learning concepts, the students would first reconstruct the painting, create the scene in perspective and model as “Mona” for other students to sketch. The students could think of other objects that they might like to place into the figure’s hand. They would then think of possible slogans for their ad. The assignment comes back to advertising, as the students discuss and derive colour schemes that best reflect their product. Perhaps a different Work of a Master could be selected by the student to promote the product. In addition, other advertisements that utilize the “Mona Lisa” could be compared to the Haagen-Dazs ad. The students, once again, will
Mona Lisa smile changing with age

Cracks make her 'slightly less beautiful, perhaps more interesting'

PARIS (Reuters) — The enigmatic smile of Leonardo da Vinci's Mona Lisa has become more mysterious as she gets older, according to an expert on the Italian painter.

French art historian Jacques Franck says cracks around the eyes and mouth in the early 16th-century panel have changed the expression on Mona Lisa, the world's most famous painting.

"I don't think Leonardo wanted her to have such a mocking expression," says Franck, a consultant to the Louvre museum, where Mona Lisa is the star attraction.

"The expression he gave her was a much more serene one."

Attempts to solve the Mona Lisa enigma have included various theories, including one that she had overlapping teeth and another that asserted she was really a very tall man.

One California doctor concluded she had Bell's palsy, a form of facial paralysis causing a contraction of muscles around the corners of the mouth.

Many of the cracks Franck points to are visible only close up, but Leonardo's work is particularly vulnerable to them because of his subtle pictorial technique in minute tonal shifts, modelling and shading.

The cracks are most striking around the right eye. Tracking the eyelid, they make the eye appear longer and turn her gaze into a very slight squint.

Cracks under the left eyelid, around the outside of both cheeks and at one corner of the mouth also help to redraw the model's expression and give her a more pronounced smile.

"The right pupil appears to be more toward the inside of the eye, giving her a slightly more insistent gaze," says Franck.

"The smile has changed. There is more gaiety in her smile than Leonardo originally painted. The cracks have made her slightly less beautiful and perhaps more interesting."

Franck says he can't tell whether the cracks were in the preparation of the panel or in the layer of paint.

Could Leonardo, a scientist and inventor as well as an artist whose experiments revolutionized painting style, himself have engineered the change in the Mona Lisa's expression as a show of bravura for generations centuries later?

Franck can't say for sure.

"We need to know which layer the cracks are in. But Leonardo often retouched work when the paint was not quite dry, and that could make for cracks."

According to the Louvre's laboratory, no new cracks have appeared on the Mona Lisa in the past half-century.

The hanging of the work in the Louvre's Grande Galerie, where daylight catches it sideways, has underscored its unevenness, despite a thick, tinted, bullet-proof screen.

Figure 56: This article gives an explanation for the Mona Lisa smile and how it has seemed to change over time. The article would be beneficial to further discussion. The Toronto Star, August 5, 1995, H8.
discuss and compare the use of the painting and the use of colour. The images of “Mona” can be scrutinized for variance of colour, cropping and alterations.

Advertisements are frequently altered to the benefit of the advertiser (see page 72). Much can be learnt from an advertisement that has a Work of a Master as part of its format whether the Work of the Master is complete, partically used or altered. Works of the Masters in advertising served this study well. Advertisements that contain a Works of a Master are likewise valuable teaching and learning resources. Since Media Literacy is an essential dimension of all curricula, teachers will want to capitalize as much as possible on their expertise in both the content and methodology of their subject specialties. The challenge will be to find the appropriate media-literacy connections to illuminate an issue or a text (Ministry of Education, 1989).

The possibilities for media literacy through visual arts is enormous. There are many decisions made in the field of Media, that are reliant upon Visual Arts. The principles and elements of design are a necessity to planning an advertisement. Advertising and Visual Arts share a common visual language of semiotics. It makes sense to integrate concepts in an interdisciplinary manner, to reinforce comprehension. Presenting Works of the Masters through advertising builds on their common ground of semiotics. Linking the study of Works of the Masters to advertising establishes a cognitive bridge between the here and now and Art History.

Works of the Masters in advertising explains the coexistence of two worlds, under one roof. Cynically, the two worlds are held one above the other, with Fine Art being the elevated world. Fine Art and advertising are two sides of the same coin. Fine Art is
perceived as being gold plated. Flip the coin and advertising is seen as being tarnished. A tarnished coin does not however, lose its market value. Advertising and Fine Art both remain valued commodities. Media places the two modes of communication in juxtaposition, and rightly so. One is a reflection of the other. When placed side by side, Works of the Masters and advertisements can be contrasted and compared semiotically.

“Our principal aim has been to start a process of questioning” (Berger, 1977, p.5).
Epilogue

My thoughts turn to Art and historical fact

A component some programmes seem to lack.

The importance of this mission, it sees to me

Is to defog the eyes and clearly see

What is best for education, teaching and learning,

The picture before us is a little discerning.

The students before us have a right to know

A right to experiences that are fertile and grow

Through transfer of learning to deep understanding,

The true spirit of comprehending.

Art and History go hand in hand,

The bond of every nation and clan.

No culture continues to prosper and grow

Without expressing itself and outwardly show

Its symbolic iconography

Portraits of cultural autobiographies,
Upon the faces of its canvases

The visual language of painted passages.

Often hidden from what is perceived

The conscious concepts of the mind relieved.

In reality, Art is the threads that bind

Man to his culture, body, soul and mind.

Humankind has been blessed over time

And no one ever said it was a crime,

To invent the printing press

It was perceived as a great success;

As man’s attempt to communicate,

To enlighten others and educate.

But what went wrong with the beast?

Advertising came to feast.

As it feasts upon the printed page

Few are concerned; few are enraged.

It’s a trickster, a demon and a god.

We admire its work and give it the nod.

It does its work under our noses;
We forget the thorns and smell the roses.

We read it once, and think “I like that”

Advertising smiles back like some Cheshire cat.

God created woman to be by man’s side

Enjoying each other and blissfully abide.

But what has happened to God’s creation?

Woman has become an alienation.

Art and Advertising have made her a sign,

A semiotic symbol of a special kind.

She has become a symbol to man

Like some object to hold in his hand.

Sometimes an object to elevate and admire;

Sometimes debased and sexually required;

Seen as a vessel to plunder and rob

Reduced to an object, submissive and suave.

Is there any hope to escape the plight?

Is there any sense to struggle or fight?

I foresee a way to turn things round

A place where Art and Advertising are bound
To make an impact in a positive way

To build appreciation that someday

Will fuel the minds of students in class.

Instead of flogging Art History and creating a clash,

Use Art in Advertising as a tool,

Like a carrot before a stubborn mule.

To introduce the printed page

Of an advertisement, and engage

In conversation as to how

Works of the Masters are presently now

Being used to promote, persuade and sell

Ideas and products perfectly well.

Art History is an important component

It should not be left out, to be independent

Of the study of Art and to what it relates.

But through studio experience it culminates

The wholeness of life to this present day.

Through Advertising, Art makes its way

To the minds of our students,
Where the iconic tie then circumvents

The images of Art and Advertisement,

Generating responsive thoughts,

Appreciating the value of the purpose sought.

They feel the accomplishment of being Media wise;

Understanding the symbols of Media disguise.

Yet all along hold Art in high esteem,

That special place, where it has always been.
## Appendix

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</table>
Thank you for your thought, time and cooperation.  

Write your initial thoughts for each of the five advertisements:

Advertisement #1: 

Advertisement #2: 

Advertisement #3: 

Advertisement #4: 

Advertisement #5: 

Figure 37: Response Sheet #1, completed by those participants whose reading/writing skills were at a level enabling them to comfortably perform the task.
1. Have you taken a Secondary (High School) Art course? (Yes or No)---------

2. Have you ever studied the History of Art? (Yes or No)---------

3. Where do you think you got your knowledge of Art and Art History?

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Figure 38: Response Sheet #2 was completed by all participants. A list, suggested by the students, of possible sources of student Art History knowledge, was listed on the blackboard to assist those students, who might have experienced difficulty spelling their thoughts, independently.
References


*Physical Education and Dance*, 52 p. 62-69


Eisner, Elliot. (1993). What education can learn from the arts and how it might be taught. Key Note Address, INSEA Conference, Montreal, 2.


Richter, Jean Paul. (1804). *Introduction to aesthetics*. 


