

Introducing Cinemagraphs as a New Format for Fashion Online Advertising in Korea

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Abstract

Fashion marketing used different ways to promote fashion goods, including advertisement. Print or digital media were exploited, however, both format have its strengths and weaknesses whereas the industry needs something more creative and attractive. This study is about introducing and creating Cinemagraphs as a new format for fashion advertisement, particularly in Korea. Cinemagraph is a moving photograph but not quite a film. With the help of technology, cinemagraph is being suggested to replace the still image in fashion advertisement. A number of fashion advertisements using Cinemagraphs will be created by having collaboration with several fashion brands, subsequently 10 people that worked in the fashion industry and another 20 random people will review those prototypes. Implication for fashion marketers and advertisers are discussed.

Keywords: Fashion Marketing, Online, Advertising, Cinemagraphs, Korea

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Introduction

South Korea is a very dynamic and fast innovating country. Every fashion industry needs constant changes to cope up with the fast pace lifestyle of Koreans. Stills are sometimes not enough for a graphic advertisement. We need advertisements that are as dynamic as the Korean Society. Unfortunately until today, creative advertisers tend to focus more on traditional print and digital media like video advertising, including many forms of online advertising that become a massive craze in the industry. The problem is, these kinds of advertising are expensive and dull which leads to ineffectiveness. Audiences tend to skip commercials in any medium, before *Youtube* video starts or just flip over to the next page in their favorite magazine. The exploitation of these formats makes the effectiveness of advertisement being questioned:

whether or not they still delivers the core message and appeal the audience.

Purpose of Study

As it is mentioned above, the problem in advertising nowadays is the appeal of advertisement that leads to a decrease of effectiveness. Therefore, this study proposes and introduces a new format for advertisement, specifically for fashion online advertisement in Korea, called *Cinemagraph*. This format has never been used before in Korea. However, seeing that Korea is a very dynamic and fast innovating country, this study would like to test whether Cinemagraphs can be a new creative and effective advertising format for the fashion online advertising.

The research questions of this study as followed:

1. To what extent does Cinemagraph can be an effective advertising format for fashion online advertisement in Korea?

Research Methodologies

In order to introduce Cinemagraphs as a new advertisement format for fashion online advertising in Korea, understanding what Cinemagraph is and how it works is needed. In addition, finding out about how advertising effectiveness is measured is also an important point. A number of fashion advertisements using Cinemagraphs format will be executed by having collaboration among several local fashion brands in Korea. After some Cinemagraphs are created, those artworks will be review by ten participants who work in the fashion industry. The participants will be both male and female from twenty to thirty years old, with at least two years of experience in the fashion industry. Furthermore, additional twenty random people will also review the Cinemagraphs as the audience.

The assessment questions will use the psychological AIDA (attention-interest-desire-action) model combined with Ellis Paul Torrance's 5 dimensions of advertising

creativity (originality, flexibility, elaboration, synthesis, and artistic value)^[1]. This study limit the focus of which on fashion advertisement that related to clothing and fashion accessories. Thereby, we use a qualitative semi-experimental method as an independent variable and respondent's attitude towards purchase intention (using the AIDA model) as the dependent variable.

Literature Review

1. Fashion Advertising in Korea

In these past few years, South Korea has become a multi-billion dollar advertising industry. Due to the penetration of smartphones and high-speed Internet connection, advertising market in Korea has increased remarkably by 8% from 2007-2012^[2]. In the next few years, digital advertisements in Korea will certainly continue to increase especially on the mobile and Internet area. Advertisements in Korea are mostly in the format of TV ads, print ads (magazine and newspaper), and Internet ads.

Every major advertisement in Korea mainly uses celebrities as its focal point. Singers, famous actors, and idols are embellishing the advertising industry dominantly. On the other hand, fashion advertisements are not primarily endorsing Korean celebrities, but also famous runway models, Koreans and other nationalities (especially Caucasian and Japanese) as their 'ambassador'.

Digital advertising spending per internet user in South Korea from 2010 to 2016 (in U.S. dollars)

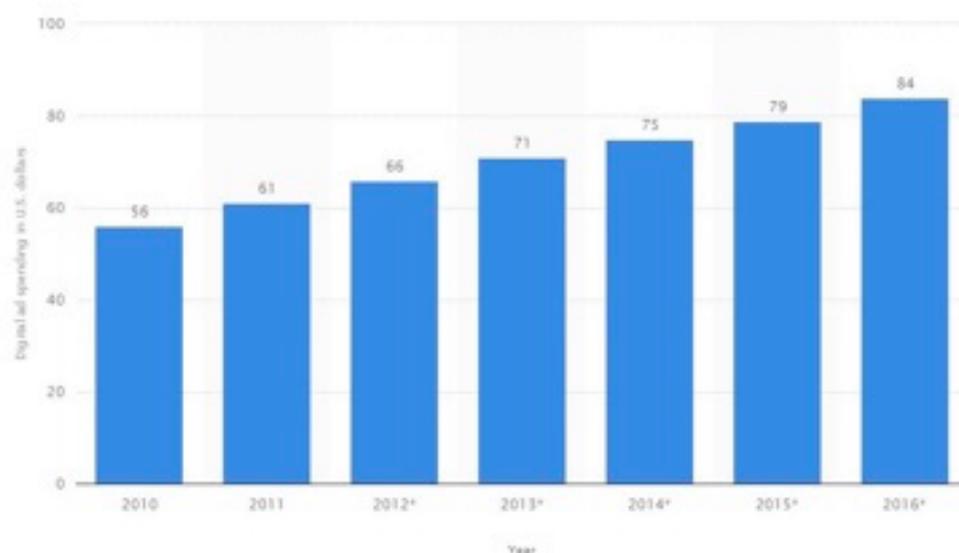


Figure 1: Digital advertising spending per Internet user (2010-2016)

[1] Reinartz, W., Saffert, P. (2013) Creativity in advertising: when it works and when it doesn't. Harvard Business Review. [ONLINE] Available at: <https://hbr.org/2013/06/creativity-in-advertising-when-it-works-and-when-it-doesn't>. [Accessed 4 March 15]

[2] [ONLINE] <http://www.euromonitor.com/advertising-in-south-korea-isic-743/report>. [Accessed 15 January 15].

For many years, photographs has been one of the fashion's primary medium^[3] for advertising. Over the past decade, however, the spread of fashion has grown beyond still images. We can see it in many magazines and Internet websites that people has been using web banner, pop-ups, and short video or fashion film for advertising. Particularly, fashion film has been giving a great impact to the advertising industry in the U.S., which continues all the way down to Korea. From the late 1960s, the landing of big U.S. advertisers, notably Coca-Cola, made a huge impact on Korean advertising (Lee 2013) that results in Korean following the fashion and advertisements in the U.S.

However, with the help of high-speed Internet and the growth of technology, Korea can be a pioneer in terms of fashion marketing through digital advertising. In fact, advertising through the Internet is now an important source of consumer information (Cheung 2006). Tracing consumer attitudes on interactive digital advertising is essential as they are likely to influence consumer exposure, attention and reaction to individual advertisements (Schlosser *et al.* 1999). Also, interactive digital advertising can give consumers control over advertising by enabling them to manipulate 'what they see on the screen in real time' (Aho 1993; Stern 1994). Even though most fashion advertisements are targeted on a specific demographic group, many creative commercials can be made in an interactive way, not merely dwelling to the standard format so that the consumer can experience more connection towards the product.

2. Understanding Cinemagraphs

Cinemagraph, as it is defined by the founders, Jamie Beck and Kevin Burg, is a 'photograph that has a living moment inside it'^[4]. Kevin also added that calling cinematographs as a GIF would not seem to work, because a GIF could mean so many things. Cinematograph is a specific thing with its own criteria; its own medium^[5]'. Therefore, Kevin's partner, Jamie, quoted that Cinemagraph is alive forever, photo is frozen, and a video is a linear description of time". Began with a Canon 5D Mark II, Jamie and Kevin 'hand-stitch' moments using *Adobe Photoshop* and *Adobe After Effects*. People got to know the art of Cinemagraphs since Tyra Banks invested so much on it and showed it in a famous fashion TV show, *America's Next Top Model* in its cycle 20, in 2013. Tyra used software called *Flixel*, which later on can be purchased by the *Mac* users. There are many ways to create Cinemagraphs now, both in mobile apps or PC. It is common to create a Cinemagraph as an artwork and posted it in social media platforms that support video format like *Tumblr*, *Facebook*, and *Instagram*. Few fashion brands such as *Juicy Couture* began to tryout this format for their product campaign.

Cinemagraphs, along with its magic, can be a captivating creative advertisement and an effective one. The combination of still-image and dynamic movements is capable of making the viewers attracted to what is shown in front of their screen. It is a

[3] Shinkle, E. (2013) Fashion's digital body: seeing and feeling in fashion interactives. Fashion Media: Past and Present, p. 175. Bloomsbury.

[4][5] Lin, Joseph C. (2014) When Photos Come to Life: The Art of the Cinemagraph. [ONLINE] Available at: <http://time.com/3388024/when-photos-come-to-life-the-art-of-the-cinemagraph/>. [Accessed 04 February 15].

fascinating communication process that appeal to their' eye, and it might increase their interest to purchase what the advertisement tries to offer.

Theoretical Framework

1. Creative Advertising and Its Effectiveness

Review of past studies have found some links between creative advertising and various components of advertising effectiveness such as purchase intent (Ang & Low 2000; Kover et al., 1995), attitude towards the advertisement and brand (Ang & Low 2000), greater advertisement and brand likeability (Stone et al., 2000), higher advertising, and brand recall (Till & Baack, 2005). One of the categories of advertising purpose (Jones 1992 and Bovee et al., 1995) is to prompt action, as it is considered as a direct action advertising. Audience behavior towards the advertising can be indicated through consumers' favorable or unfavorable response towards a particular advertisement (MacKenzie and Lutz, 1989).

Common reasons for why advertisements do not work are because of consumers' awareness of the persuasion and strategy methods used in advertisements are predictable. ' In the interactive advertising, in which interactivity is the fundamental ability to control information, consumers actively traverses the product information, whereas, in the traditional advertising the presentation is linear and the consumer is passively exposed to product information.

The pieces of information the consumer see depend on where the consumer wants to go from one step to the next' (Bezjian-Avery et al., 1998). Previous studies have shown that under the "attraction" response in a survey about creative categories, participants describe creativity as 'a visual uniqueness that invites the viewer and reader in, stirs thought or emotion, and engages the viewer or reader in an out of the ordinary way' (Stuhlfaut, 2006). In a research about delivering message in creative advertising shows that 'The result indicated that when creativity is used as a generic creative message strategy, an emotional visual can create the strongest results, especially in terms of attitude towards the visual elements in the advertisement' (Clow 2005).

Another findings stated that a creative advertisement weighs highly on originality and attractiveness. 'Originality has a sense of novelty and fresh ideas by which people would stop and look because they have never seen such things before; Attractiveness plays a huge role as well' (Yoong & Yazdanifard, 2014). If an advertisement is original but does not have any artistic value of attraction, then the advertisement has ineffective persuasion and strategy. As long as the advertisement creates a positive feeling and struck the emotional cord (Clow 2005), it would demonstrate creativity and perhaps increase the purchase intention of the audience.

Looking through all the literature and theoretical reviews mentioned above, this study argued that Cinemagraph is able to enhance the attention and purchase intention of the audience in Korea with its originality and uniqueness. Regardless of audience's unfamiliarity toward this format, which type of online advertising is need to be investigate.

Hence, the following testable hypotheses are formed:

H1: Originality and attractiveness of Cinemagraphs will be significantly higher than normal advertisements in Korea.

H2: Effectiveness of Cinemagraphs as an advertisement in fashion online magazine will be significantly higher than normal web advertisements (online banners) in Korea.

Results and Discussion

1. Cinemagraph' Reviews as a Proposed Format of Fashion Advertisement

5 Cinemagraph prototypes were made and displayed to the respondents for reviews. The results will be divided into 2 groups; one is according to the people who work in the fashion industry and the other is review from random sampling.



Figure 2: 5 Prototypes of fashion advertising using Cinemagraph

From fashion people point of view, Cinemagraph is something new to them. This format is mesmerizing because of its combination between still image and subtle movements within the same frame. Looking from Ellis Paul Torrance's 5 dimensions of advertising creativity, Cinemagraph scored 4 out of 5 qualified on the review, except for its 'elaboration' point. These people acknowledged the uniqueness of Cinemagraph to be used as an advertisement and found it has 'originality' value that also connected to the 'artistic value' point. Fashion marketers and advertisement agencies could play around with concepts that lead to the 'flexibility' and 'synthesis' point in fashion advertisement, which make it a good review from the respondents. As long as they still focus on what they want to sell and control what they want to show to the audience, motions used in the Cinemagraph can be a good trick to catch the buyer's eyes to the advertisement.

Some respondents suggested creating a Cinemagraph advertisement that looks like a print media. Since Cinemagraph have its subtle moving feature, it could be a great attention-grabber to the audience as they find it unique. Scoring from the AIDA value, fashion people respondents found that cinemagraph can be a good medium for apparel commercial. Seeing that most customers are 'curious' on how the clothes will look like when they wear it in real life and how advertising try to make it appear as realistic as possible, advertisers can take advantage of the dynamism of Cinemagraph. For example, a Cinemagraph of a dress blew by the wind. Prospective buyers are able

to determine the quality of the dress on its fabric. Advertisers did not have to be that obvious of what they want to sell, thus they could use unusual objects around the subject to captivate the viewers. Advertisements of fashion accessories, take bag as an example, that product does not have to be the one that moves. Respondents encouraged to still keep in mind of what to be advertised and convey the message clearly. The reason for why this proposed format did not get a score on the 'elaboration' point is because most respondents think that it is really hard to put so much detail in a single half-moving frame. Fashion films or video ads can contain a lot of different details within frames while Cinemagraph cannot.

There are 3 keywords that can be extracted from random sample evaluation; those are 'cute', 'creepy', and 'unique'. When asked, some people knew what Cinemagraph is because they saw it somewhere before, some people said they never knew it before. The keyword 'creepy' appeared due to the movement in a still image, which they find it strange and scary. 60% of the respondents compared Cinemagraph to the infamous Harry Potter's moving paintings and they find it similar. Furthermore, others responded that Cinemagraph is a 'cute' thing. The definition of 'cute', according to dictionary, means *attractive in a pretty way* and it applies to the charm of this proposed format. It is both attractive and unique to those who know nothing about Cinemagraph before.

Breakdown from AIDA perspectives, most respondents got to the point of 'desire' while 'action' is not yet done. However, the reason behind this incomplete purchase intention on the respondents is a consequence of the new proposed format that is not yet familiar to the audience. They hesitate to the level of 'desire' as they still amazed with what they just saw. Thus, fashion marketers need to find out a way to attract to purchase the product, not just by showing them an extraordinary commercial. In fact, the purpose of advertising is to communicate and sell product to the people. Based on the analysis, creative advertisement format like Cinemagraph is able to communicate what the brand want to tell the buyers but not quite giving the intention to buy. Therefore, how the brand and advertiser plan the concept and apply it using Cinemagraph is important and need to be really careful and detailed so that it can achieve the goal of fashion marketing.

2. Cinemagraph as Online Advertising

Although Cinemagraph is a great media to advertise fashion with its unique feature, there are some strong and weak points to make it as an online advertisement format. First of all, with the help of Internet and technology nowadays, Cinemagraph can be an advantageous media for fashion advertising rather than using regular web banner or fashion films. Web banner is too static and sometimes disturbing, while fashion film or video ads are too long and audience have the ability to not watching it by pressing 'skip' button on the screen. However, at this moment, online magazines are in trend, and more people are moving from buying printed magazine to the digital version. All respondents believe that Cinemagraphs might be a successful online advertisement for digital fashion magazine rather than ordinary web banner. Even though the display is quite similar to the web banner, still, supported by the delicate motion on frame gives out a different experience. On the other hand, the weak point is that creating a Cinemagraph is much longer than print media advertising. It needs skill to make sure the movements are looping in a natural way and select which part of the

image is the main focus. The end-format of Cinemagraph is still a GIF and yet the upload size is quite big. Therefore, some people might experience trouble in seeing the movement smoothly due to the Internet connection speed. Hence, this proposed format needs to be analyzed again for which kind of online media that is suitable to display Cinemagraph.

Conclusion and Further Study

This study proposed a new format for fashion online advertising in Korea, which is called as Cinemagraph. Cinemagraph was created by Jamie Beck and Kevin Burg; and it looks like a living photograph, like a GIF image. The problem in advertisement nowadays is the dullness in its format, which leads to the ineffectiveness in the brand's marketing strategy. Therefore, with all the literature reviews, creative advertising is a great solution for this problem and Cinemagraph was introduced as a new format for creative advertising. This study's limitation is fashion online advertising and targeted in Korea. A small-scale survey was done with 2 different types of samples; people that worked in the fashion industry with at least 2 years of experience and random sampling of people in age 20-30 years old. The survey was done with assessment method on 5 prototypes that had been created including several fashion brands in Korea and samples need to give a review on those prototypes, scoring using psychological AIDA (attention-interest-desire-action) model combined with Ellis Paul Torrance's 5 dimensions of advertising creativity (originality, flexibility, elaboration, synthesis, and artistic value). The results shown that Cinemagraph might be an effective new format for fashion online advertising in Korea because it has the originality, flexibility, synthesis, and artistic value points from Torrance's 5 dimensions of advertising creativity. Some keywords such as 'cute', 'unique', and 'creepy' are emerged from the random samples, which leads this study to go further.

Some limitations from this study are the small number of samples tested that doubt the validity of the results and also the fashion brands used in this research that needed to be clarified. For further study, this research will take the real fashion brands in Korea as the subject for testing this proposed format for fashion online advertising. Therefore, many arrangements need to be made, including the number of samples needed to further study and licensing the Cinemagraph's trademark from its original creator.

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