
Mixed-Style Print Advertising Combining Fashion Photography and Digital Illustrations: Examining the Print Advertising of Consumer Products in Taiwan

Mixed-Style Print Advertising

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Abstract

This study reveals the new shape of print advertising design in the digital era, investigating the new construction of graphical design images produced by the combination of illustrated media and photographs, to gain a deeper understanding of the reasons for which modern consumers enjoy this mixed type of visual structure and style. The research methods rely on sample print advertisement images to analyze the factors that make up their visual designs. The psychological attention-interest-desire-action (AIDA) model was used as a measurement tool to construct quantitative questionnaires to inquire into consumer preferences. A total of 516 valid questionnaires were collected. Men comprised 41 % of the respondents, whereas women were 59 %. Those between the ages of 14 and 25 were the majority, comprising 63 % of the sample. The results of this study indicate that the Art Nouveau style of print advertisements, which combine fashion photography with digital illustrations, is extremely effective in drawing the attention of consumers, inciting their interest, and stimulating their desires. The research methods rely on sample print advertisement images to analyze the factors that make up their visual designs. The AIDA model was used as a measurement tool to construct quantitative questionnaires to inquire into consumer preferences. These results can provide the advertising industry with a clear theoretical design analysis capable of serving as a reference standard in future print advertising design.

Keywords: Print advertisements; Digital communication; Digital illustration; Fashion photography; Mixed style; Art Nouveau.

INTRODUCTION

A. Research background and motivations

In free societies, various economic markets have rapidly replaced governments and religious groups, becoming the highest authorities of law; these markets have no values and cannot communicate in a human language [1]. Nevertheless, advertisements can open a new field in this domain, integrating human consciousness into these products and the circulation of capital, and stimulating the connection between enterprises and consumers to create brand impressions and put them into practice. In digital marketing, where businesses want to corner the market and gain profits, the key lies in touching people's hearts. Philip Kotler, "the father of modern marketing," believed that touching the emotions of customers and making consumers feel good when purchasing products makes the relationship between businesses and consumers more intimate [2].

Following the financial crisis, the majority of industries in free markets face the challenges of excess supply, with competitors selling highly similar products. Thus, enterprises must display more innovative, intimate, or reliable images to differentiate their marketing. With differentiated marketing strategies, there have been varied changes in strategies for different types of products. Strategies such as online marketing, product placement, brand marketing, narrative marketing, and even experiential marketing are aimed at drawing the attention of consumers and inducing consumer behavior. Kotler further indicated that "moving people's hearts" is an issue that enterprises must focus on in creating industrial vitality. The "power of the five senses" is best able to directly move the hearts of consumers. Among these, the power of vision has the greatest influence on consumers. The first impression that consumers receive from a product is how visually compelling the product is. This becomes a key factor

influencing purchasing decisions [3]. In other words, the development of technology has promoted digitalized lifestyles.

Combined with the flourishing of visual communication environments, this has driven a new era of visual culture. Visual communication through products can be seen as the first point of contact between enterprises and consumers. If enterprises are able to make good use of this “visual narrative” to visualize advertising presentations, allowing advertisements that rely on the maxim “a picture is worth a thousand words” to fully display their persuasiveness, true brand value and customer loyalty can be established between businesses and their consumers [4].

The trend guru Naisbitt indicated that the history of civilization is the history of communication. If forms of communication have already been transformed from textual to visual images, then we must study new symbols of interaction [5]. Observation of marketing and communications indicates that visual design has already become the most powerful form of communication in the world, with many different levels. Among these, the visual symbols of print advertising, combined with a human atmosphere, have become as important as the actual products themselves. Advertising design style adds soul to products, and can be described as one of the keys for enterprises in succeeding in a competitive market.

Following the rapid development of global imaging art and computer technology, large quantities of visual images have been flooding into daily life. Visual experiences have become an indispensable part of modern living, entertainment, and work. Humans rely more on vision to recognize the outside world and interpret various forms of visual images than during any other era of history [6]. The twenty-first century is a market-oriented digital era. Numerous financial, technological, informational, and traditional industries desire to establish intimate interactive relationships with consumers, gradually using “Vision” to transmit their enterprise culture and product spirit en masse. They believe that visual images are more effective than traditional text, because images can provide a consciousness of popular mass culture [4].

For example, today one can see an array of advertisement display boards for fashion brands next to department stores, in shopping malls, on busy streets, and when riding on metro systems. By observing these fashion advertisements, they can be largely divided into photographs or a digital synthesis of images and digital illustration. These fashion advertisements decorated with digitalized images not only display design creativity, they also compliment the characteristics of their products, drawing the attention of potential consumers.

Print advertising has a long history of development. Consumers obtain product information through the content of these advertisements. With advances in computer technology, methods of visual expression within advertising design have

been changing rapidly. Fireworks are produced when digital technology and design collide. Design vocabulary and symbols also produce ingenious shifts. The concepts of single medium design are no longer able to satisfy the “Visual” demands of consumers. A combination of art and technical knowledge is necessary for designers as a medium for developing their unique creative concepts [6].

The goal of advertising design lies in drawing the visual attention of consumers, and inducing them to form short-term memories of products. These short-term memories are further transformed into long-term memories via intensive marketing campaigns, producing positive and negative feelings among consumers toward products, and influencing their consumption [7]. Overall, designers must use different themes and content, and mix new styles created with different media to give their audience more visual images that interweave the real with the fictitious. Though print advertising for all types of products can be seen everywhere, research on print advertising styles remains in the developmental stage.

In the past, the majority of researchers have focused on examining visual culture and art education or visual culture and art appreciation when discussing the topic of visual communication [8-20]. Few have measured the effectiveness of print advertising using consumer preferences. Therefore, this study reveals the new forms of print advertising design in the digital era, examining new constructions in graphic design images produced by the mixture of illustrated media and fashion photography in the Art Nouveau style, and testing whether consumer preferences toward this mixed visual form and style influence their consumption and purchasing decisions.

Quantitative research methods were used for testing, with print advertising images that mix illustrated media with fashion photography as the sampling subject. Product types were divided into four categories: fashion, music, athletics, and technology. First, the existing literature was examined to analyze the elements of Art Nouveau visual design. Next, the psychological attention-interest-desire-action (AIDA) model was used for the main items on a questionnaire. After data collection, SPSS statistical software was used as a measurement tool.

In view of human, material, and financial restrictions, this study adopted an Internet questionnaire method. The subjects could go online to complete the questionnaire at any time. In addition, this study primarily investigated the elements of Art Nouveau style in the fusion of fashion photography with digital illustration. Thus, the lighting techniques and compositional forms of fashion photography were not included within this discussion. We hope that this study can provide product vendors, advertising agencies, and advertising designers with references for future graphic design by analyzing the design theory of new mixed styles using the visual preferences of consumers.

LITERATURE REVIEW

This section covers the following issues: New Artistic Styles, Fashion Photography in the Digital Era, The Relationship between Digital Illustration and Visual Culture, and Mixed-Style Print Advertisement.

A. New artistic styles

The Art Nouveau movement began in the 1890s. At that time, the style swept through Europe and North America, with extremely long-lasting influence that reached its peak during the 1900 Exposition Universelle in Paris. Art Nouveau took over the wave of artistic innovation from the Arts and Crafts movement, with which it shared many similarities. Both movements strongly opposed industrial art styles and mechanization. At the same time, they also both opposed the flashy Victorian style [21]. In contrast, the “Art Nouveau movement” strengthened the enthusiasm and importance placed on traditional craftsmanship. Its decorative style also advocated the complete abandonment of any conventional baroque or rococo decoration types, turning instead to the development of decorative styles and patterns that center on displaying the graceful curves of animals and plants [22].

The “Arts and Crafts movement” promoted vintage and gothic styles, stressing the demands of handicrafts. This is where these two movements differed. Art Nouveau persisted up to around the year 1910 before being gradually replaced by the Modernist movement and the mechanized aesthetics of Art Deco, and evolving into the Postmodernist movement. Historical research into the Art Nouveau style reveals that it originated in the art of the European Middle Ages, with traces of eighteenth century rococo art and the decorative elements of handicraft culture. In addition, it also carried with it the aesthetic characteristics of Eastern art. The use of new industrial materials and techniques in Art Nouveau included the nostalgia of people for the past, and their yearning for the new century.

The factors influencing the development of Art Nouveau include viewing daily life as an artistic subject, the invention of photography, the loathing of artists toward the crudeness of machine-made products, dissatisfaction with the oppression of humanity by industrialization, the hope of the restoration of humanity through arts and crafts, the influence of Japanese ukiyo-e, and the manuscripts of the Celtic people, whose curved themes come from Irish and Scottish culture. These manuscripts are filled with abstract animal and plant patterns, curled spirals, and the curves of the natural world. Overall, the decorative style of the “Art Nouveau Movement” can be summarized into two types of lines: curved and straight. This study lists these two styles below (Table 1):

Curved, Sensual Decorative Fashion	This type of decoration was primarily composed of imitating the sensual curves of animals, plants, or other sights in the natural world to pursue a new era of decorative fashion. Romantic thinking allowed artists to add natural patterns to the development of
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	life and art, forming a sort of linear, sensual style of decoration.
Linear, Rational Decorative Objectives	This style primarily wove unnatural, mechanized, unpretentious, and abstract rational decorative objectives with structures formed of geometric shapes to create ideal decorations. Creations were also made with organic, rational, and abstract lines.

TABLE I. DECORATIVE STYLES OF THE ART NOUVEAU MOVEMENT

The most significant feature of Art Nouveau was the large amounts of soft, romantic curves used. Art Nouveau scholar Robert Schmutzler believed that the primary characteristic of this style was its long, sensitive, curved lines, like seaweed or vines. The art and design critic Pevsner analyzed the characteristics of “Art Nouveau” as bending, formless modeling inspired by plant life. Those slim, long, and sensual curves remind one of lily stems, the antennae of insects, flower stamens, or accidental fires. These flowing, wavy curves tangle around each other, erupting from every corner and irregularly filling the entire picture [23]. Within the Art Nouveau style, these flowing curves gave people feeling of airiness, levity, gracefulness, and freedom.

B. Fashion photography in the digital era

Since the 1980s, video media, digital design, and computer-assisted illustration have been changing continuously along with popular trends. Numerous works matching human photography with hand-drawn illustrations have gradually appeared throughout the world in the visual creations of print advertising. These have presented rich decorative visual effects, allowing the images in print advertising to display another type of romantic, natural vitality, and indirectly expanding the diversity of print advertising.

To commercial advertising, fashion photography has gradually been toppled by the convenience and diversity of technology. Technology has been mixed and improved with different schools of photography, and its shadow can be seen in manipulated, kitsch, and conceptual photography. For example, in the copied photographs of Sherrie Levine and the reproductions of film or famous illustration scenes by Cindy Sherman and Morimura Yasumasa, the designer plays a role in the art, communicating ideas and applying technology.

The rapid development of computer technology has given fashion photography different directions for development and new forms of expression. Digital technology has become an entirely new language for fashion photographers in telling stories. Fashion photography has influenced the world of images. With endless pondering and innovative convolution, it has produced wonderful qualitative changes, bringing about new expressions and experiences in commercial advertising [17].

Current fashion photography does not consist of the fashion photographs recognized by the general public. They mix and synthesize various forms and methods to achieve a kind of “different perfection.” Thematically speaking, the central focus of fashion photography is on “attire.” Its style of creative expression has been replaced by the narration of contemporary photography, presenting an aesthetic feeling whereby fashion is no longer merely a fixed product, but a narrative concerned with fragments of modern life [11]. These trends make fashion photography less static, instead revealing slices of dynamism through narrative design. To fashion photographers, digital technology is an entirely new language for them in telling stories. Regardless of how much technology improves, the creativity and concepts of fashion photographers are still important in pursuing personal breakthroughs and creating new trends in visual culture.

Fashion photography has been influenced by the decorative style of Art Nouveau, and the print advertising design, three-dimensional shapes, and architectural style of the early twentieth century were also influenced by decorative fashion photography. Fashion photography and illustration have been brought to new life in the present through the use of computers, such as in the perfume advertisements created by the Brazilian designer Adhemas Batista, which are similarly excellent to the image style of the Art Nouveau movement.

In short, current fashion photography has departed from pure photography and the category of fashion in the various vectors concerning trends in design, such as print advertising, webpage design, music CDs, illustration patterns, and pure art. The involvement and integration of fashion photography can be seen in all of these, verifying the diversity of postmodern photography [24]. Observing numerous factors in Art Nouveau decorations reveals that there is a great deal of feminine, soft symbolic vocabulary. If designers bring these symbols into the realms pursued by fashion photography, the idealized world in the hearts of consumers can be displayed, drawing their attention and favor, ultimately influencing their loyalty and purchasing behavior.

C. The relationship between digital illustration and visual culture

Digital advertising refers to the broad use of computer tools to create works in a nonlinear fashion, allowing designers to insert any object or graphic into the work at any time. Artists’ forms of expression in illustration influence consumer preferences. The creation of style is a method of expressing illustration that allows viewers to feel that a work is innovative and unique. After attracting the attention of the masses, their collective recognition of the illustrations becomes a new style.

In general, analysts observe creations with the inductive operation essentials of universality, similarity, continuity, and constancy as a foundation, and generalize the collective nature obtained from these works to establish the essence of style

groups. This study uses these analytical principles to generalize the classifications of mixed-style forms of digital illustration and fashion photography.

In examining the development of illustration from a historical viewpoint, the reading methods of consumers have gradually transformed between the industrial age and the technological era; from dependence on books that focused on text, to accepting information from images. Mass media, such as television, movies, the Internet, advertising images, and other video transmissions give continuous visual stimulation from morning to night. This makes clear that consumers have entered an age flooded with visual images, to the point that America’s largest chain bookstore, Barnes & Noble, has opened up special sections within stores to sell illustrated novels because of their popularity. The trend guru Naisbitt took a positive outlook on the popularity of illustrated novels, stating that the history of civilization is the history of communication. If the forms of communication have already transformed from words to visual images, then we must learn new interactive symbols [5]. By the 1960s, the French scholar Debord held that “all things are introduced into images as soon as they begin to exist” [22]. The American scholar Parsons believed that in the current highly visual era, daily life itself is visual culture [25].

Visual culture is a product of modern society. Through technology, visual events allow consumers to obtain messages, meaning, or pleasure[3]. Visual culture has a deep influence on the masses. It subtly enters daily life, but is not easily discovered. The scholar Rogoff explained that we rarely learn through personal discovery. Most of the time, we absorb through assimilation and comparison with reality. Most commonly, our learning is unconscious [9]. Therefore, the social atmosphere has created a visual culture propagating by the popularity of illustrations. The external appearances they present trend toward diversity and rapid change. Consumers must accept, judge, and adapt to more things, and the influence they receive is greater.

In the dissemination of culture, illustrations are visual products that interpreted or created by people. Illustrations are attributed the intentions of function, communication, and aesthetics [3]. By extension, “one product poster can become a visual method of influencing the behavior of certain people.” Compositions of words and graphics are used to transmit product value and social significance. Illustration can be seen as a purposive, transmissible, and cultural visual art [8]. In a general sense, illustration refers to visualized graphics outside of text that includes paintings, photographs, and charts. Narrowly speaking, it refers to the images that serve as aid to writing, or those that use visualized graphics to express concepts that the text is unable to convey. Illustrations serve to assist readers in understanding writing, serving as a foil for the content of images and text, and increase the value of books. In addition, they also encourage product sales, helping enterprises gain profit.

Observing illustration from the development of new media reveals that advances in technology impel the production of diverse dimensions of application by visual concepts. The computer has already become an indispensable design tool. Design techniques that were considered complex methods of expression in the past, such as double exposure and overlapping and fragmented collage, became much easier with improvements in technology [26]. With the maturity of computer graphics and Internet technology, the 3D and animated special effects of deformation, diversion, and exaggeration have been produced in response, allowing a dazzling array of forms of expression for illustration in addition to its traditional use for diagrams and examples. These forms include styles such as photorealism, computer graphics, computer editing, 3D animation, abstraction, clipping, decoration, printing, and surreal concepts. With the assistance of technological advancement, the image symbols of illustrations take entirely new visual structures to challenge the old, traditional styles of illustration, thus giving consumers an even more amazing visual vocabulary.

Analyzing illustrations from the angle of visual signs indicates that these signs are the knowledge and experience of the external world of reality and the internal subjective world, transformed and transferred by people through their intellects and imaginations [22]. In other words, all communication includes signs and codes. Signs are artificial products or behaviors with the goal of transmitting meaning. Codes are systems that determine the relationships of signs. Signs are the displays of imagery and the embodiment of information. To illustrators, creating symbols and signs is a particular psychological activity. Graphic images are used to visually express complex concepts and knowledge [27]. As Roland Barthes believed, the fields of learning, thought, and the spread of communication are founded on the operation of symbols and signs [28]. Expanding on Barthes's concepts, the use of visual shapes to transmit print messages is the expression by illustrators of their internal feelings and experiences by using flat lines, shapes, objects, colors, textures, and forms. In short, symbols and signs in illustrations must have conventional meanings. They are then interpreted through visual vocabulary to read the goals of message dissemination and visual persuasion.

D. Mixed-style print advertisement

The Swiss Herbert Matter was the earliest graphic designer to use photography in creative design activities. His artistic display of photography used photographic collage to compose more subjective graphic design retaining strong desire. By bringing photography as a method into design, photography was no longer merely a neutral recording tool [29]. In the 1930s, Matter designed a series of posters for the national tourism bureau of Switzerland. These posters were collages formed from a mixture of photography, layouts, and fonts. These works stressed the resources and special features of Swiss tourism, resulting in a significant response and much controversy at the time.

The development and spread of photography and advancements in paper and print led to the decline of realist illustrative styles. Conventional illustrations used lively colors and images of exaggerated perfection to establish dream worlds distant from reality. In contrast, photography is realistic, accurate, and quick, and was thus widely welcomed by the masses

During the 1950s and 60s, some designers who emphasized the concept of freedom began to attempt to mix photography and illustration to design new graphic works, expressing their own ideas and increasing their fame to obtain more generous remuneration. The 1960s pop art master Andy Warhol took photographic stills of numerous famous people and used the silk screen print method to create large quantities of representative works. Among these works, those using Marilyn Monroe were the most famous.

In the 1980s and 90s, with the rapid development of digital technology, computers were used widely in design. Software developed quickly, with a series of brand-new graphic design applications with superb capabilities. These were able to greatly reduce the time needed to produce graphic designs, while simultaneously providing more diverse media that allowed designers to nimbly put images together and create pictures with surreal environments as they pleased. They were able to attempt new design ideas without restriction, opening up an unlimited world of free creativity [6].

Works mixing fashion photography with digital illustration styles have already appeared in all forms of media. In Taiwan, the popular design magazines *dpi* and *XFUNS* combine photography with digital illustrations or composite images. This style is classified as digital illustration, with images in this form called "photographic illustrations" or "picture-images." The name clearly indicates that this is a mixed image style. Tina Tahir, who works in this style, once said, "Photography is not a pure tool, because I always integrate other elements into images, such as an 'illustration' style. I do not look at photography and illustration differently; rather, I use a new form to integrate the two, as if the two elements are in conversation" [30]. This quote shows that designers want to display digitalized characteristics in their works, increasing the diversity of their individual styles of expression and creative approaches, and enriching the development of print advertising design.

The works of decorative fashion photography created by designers are not limited to clothing. CD covers, athletic brands, technological products, and food brands are all within the scope of application. In short, the combination of the creative methods of fashion photography and illustration leads to richer imaginations and moving interpretations of postmodern style. With the influence of digitalization, mixed-style print advertising has used the decorative elements of the Art Nouveau movement to bring color and style with a certain mystique into pictures, presenting diverse visual effects, and achieving visual emotions that differ from those of conventional imagery.

RESEARCH METHODS

A. Hypotheses and research framework

1) Research hypotheses

This study reveals the new form of print advertising design in the digital era, investigating the new construction of graphic design images produced by the combination of illustrated media and photographs. The AIDA was used to measure the preferences of modern consumers toward this mixed visual form and style. The AIDA model is a marketing model presented by the international marketing expert Heinz M. Goldmann, is an important formula in the study of Western marketing, and indicates that successful marketing must draw or divert customer attention toward the product being marketed, generating interest in it. In this way, desire is also produced in the customer, encouraging purchase behavior to complete transactions. This model is frequently used in testing the effects of advertisements, suggesting that advertisements must first attract attention, create interest, and stimulate desire before finally inducing action in consumers. Thus, it is also called the hierarchy-of-effects model. In this study, this model was used to develop a questionnaire that could test consumer preferences toward advertising styles. The following hypotheses are presented in light of the research motivations, goals, and literature described above:

- H1: A positive correlation exists between print advertising styles that combine fashion photography and digital illustrations and consumer reactions.
- H2: Advertisements with mixed styles have a significant influence on drawing the attention of consumers.
- H3: Advertisements with mixed styles have a significant influence on inciting the interest of consumers.
- H4: Advertisements with mixed styles have a significant influence on stimulating the desires of consumers.
- H5: Advertisements with mixed styles have a significant influence on encouraging purchase behavior in consumers.

2) Questionnaire survey and design

This questionnaire was designed using a quantitative research method. This method can describe conditions and confirm cause-and-effect relationships, with results that can be used to make inferences on the population. The researchers conducted a practical recording of the shopping malls in the Xinyi District, Taipei, identifying the shopping malls that featured comparatively more photography and digital illustrations in their store windows and billboards. The images were categorized into four types: fashion, music, technology products, and sports. A five-point Likert scale was used. The subjects could choose among “very much agree,” “agree,” “no opinion,” “disagree,” and “very much disagree,” ordered from five to one, respectively. This was used to understand the reactions of consumers toward advertisements with mixed styles. The questionnaire items are listed in Table II below:

Questionnaire and Demographic

Consumer Response Model	Question Number and Subject	
Attracts Attention	1	The design style (color, lines, and patterns) of this advertisement would draw my attention to the product.
	2	The design style (color, lines, and patterns) of this advertisement makes a deep impression on me.
	3	I know this product because the design style (colors, lines, and patterns) of the advertisement differs from the norm.
Triggers Interest	4	I like the style of expression in this type of advertising design.
	5	After seeing this advertising design, I am interested in the product.
	6	After seeing this advertising design, I am curious about the product.
Stimulates Desire	7	After seeing the advertisement for this type of product, I want to try using it.
	8	After seeing the advertisement for this type of product, I believe that it is what I require.
	9	After seeing the advertisement for this type of product, I want to recommend it to my friends.
Urges Action	10	I will learn more information about this product because I love this type of advertisement.
	11	I will purchase this product because I love this type of advertisement.
	12	Though I love the advertising for this product, I will wait until there is a discount before purchasing it.
Gender	13	<input type="checkbox"/> Male <input type="checkbox"/> Female
Age	14	<input type="checkbox"/> 14 to 25 years old <input type="checkbox"/> 26 to 35 years old <input type="checkbox"/> 36 to 45 years old <input type="checkbox"/> 46 or more years old

TABLE II. ITEMS ON THE CONSUMER RESPONSE MODEL

This study used a questionnaire to examine whether the characteristics of the population influence the reactions of consumers. Thus, analysis and discussion was conducted based on this research framework from three variables: gender, age, and level of education.

B. Research framework

Selection of the research subjects and methods of data analysis:

1) Research sampling

The subjects of this study were ordinary Internet users. They were used to examine whether differences existed among consumers during the reaction phase attributable to advertisement design style.

2) Questionnaire sampling method

This study used convenience sampling coupled with an online questionnaire method for distribution. The data was used to determine the behavior of the subjects. In addition to being in line with the sample correlation, this method can also be used to effectively save sampling costs when manpower and materials are limited. The only flaw is that it is not representative of the entire population.

3) Data analysis method

This study used a quantitative analysis method. SPSS statistical software was used to perform correlation analysis on the data. The analysis methods were descriptive statistics, reliability analysis, and Pearson correlation. These were used to verify the hypotheses presented.

4) The research limitations

These questionnaires were unable to reflect certain factors, such as which parts of the advertisement designs with Art Nouveau expressions that respondents were interested in, and which forms of design symbols they preferred.

DATA ANALYSIS AND DISCUSSION

This section explains the data and statistical results collected by the questionnaire while performing quantitative analysis based on the goals and questions of this study. The analytical methods included descriptive statistics, reliability analysis, and Pearson correlation analysis. The content of this section also includes a questionnaire recovery overview, questionnaire reliability analysis, and analysis of the correlation between mixed-style advertisements and consumer reactions.

1) Descriptive statistics

In this study, descriptive statistics were primarily used to perform initial analysis on the research data and understand the overall structure of the valid samples. The content included the gender, age, and education level of the subjects. This was used to understand the basic characteristics of consumers who prefer mixed-style print advertising.

2) Reliability analysis

This study measured the questionnaires primarily with the use of a five-point Likert scale, which was used to examine the subjects. We had to consider whether each dimension of the scale had consistency and stability. Therefore, reliability analysis had to be used to analyze and measure the reliability of the questionnaire.

3) Correlation testing

Correlation analysis was used primarily to test the relationship between the variables within the framework of this study. This relationship was mainly expressed using Pearson correlation coefficients to measure the degree of correlation between “print advertising styles that combined fashion photography and digital illustration” and consumer reactions.

A. Data analysis

Returned questionnaire statistics

The subjects of this research were typical Internet users. Purposive sampling was used to examine the online questionnaires. This was performed between October 12 and 25, 2011, for a total of two weeks. Samples recovered in the following conditions were considered invalid: (1) Those from identical IP addresses; (2) those with the same email addresses; and (3) those with different addresses but whose answers and submission times were extremely similar. After removing the invalid samples, a total of 516 valid questionnaires were recovered. Of these, 212 were submitted by men and 304 by women, comprising 41% and 59% of the sample, respectively. Through the independent samples t-test, the involvement of the mixed-style advertising showed differences across gender ($t = .153$, $p = .0358 < .05$); the data highlighted that women possessed a higher involvement of the mixed-style advertising. The data are shown in Table II.

The largest age group was 14 to 25 years, with 325 respondents or 63% of the sample. The next largest group was 26 to 35 years, with 164 respondents, or 32% of the sample. These two age groups accounted for 95% of the total sample. There were 27 subjects between the ages of 36 and 45, for 5% of the sample. The one-way ANOVA results showed that the involvement of the mixed-style advertising differed across ages ($F = .236$, $p = .0351 < .05$), and reached a level of significance. The relevant data are shown in Table III.

Sample T-test Analysis

Gender	Total	Proportion			
Male	212	41 %			
Female	304	59 %			
	Gender	Mean	Std. Deviation	t-value	Sig. (2-tailed)
AIDA Mode I	Male	2.0315	.30241	.153	.0358
	Female	3.5470	.53084		

* $p < .05$ ** $p < .01$ *** $p < .001$

(Source: compiled for this study)

TABLE III. The Result of the Gender Distribution and One

ANOVA Analysis

Age	Total	Proportion				
14 to 25 years old	325	63 %				
26 to 35 years old	164	32 %				
36 to 45 years old	27	5 %				
46 or more years old	0	0				
	14 to 25	26 to 35	36-45	45 or more	F	Sig.
Mean	4.58	2.44	2.03	0	.236	.0351

TABLE IV. The Result of the Age Sample and One-Way

B. Questionnaire reliability analysis

Cronbach's α was used to perform reliability analysis. The values of Cronbach's α in every dimension were greater than 0.8, indicating that the questions had a high degree of consistency, as shown in Table IV below.

Dimension	Research Variables	Number of Questions	Cronbach's α Value
Consumer Degree of Response Toward Mixed-Style Advertising Design	Attracts Attention	3	0.857
	Triggers Interest	3	
	Stimulates Desire	3	
	Urges Action	3	

TABLE V. Questionnaire Reliability Analysis

C. Analysis of the correlation between "mixed-style advertising" and "consumer degree of response"

Examination with Pearson correlation analysis revealed that a correlation existed between "mixed-style advertising" and "consumer degree of response," with $r = .527^{***}$ ($p < .001$), reaching a moderately positive correlation. Two-tailed t-test revealed that these results were extremely significant. Pearson correlation analysis also indicated a correlation between "mixed-style advertising" and "attracts attention," with $r = .325^{***}$ ($p < .001$), a slightly positive correlation. The two-tailed t-test demonstrated that these results were extremely significant.

A correlation existed between "mixed-style advertising" and "triggers interest," with $r = .430^{***}$ ($p < .001$), which represented a significant and moderately positive correlation. In addition, a correlation existed between "mixed-style advertising" and "stimulates desire," with $r = .478^{***}$ ($p < .001$), also a moderate level of positive correlation. Both these results were extremely significant. Finally, there was a mildly positive but significant correlation between

"mixed-style advertising" and "urges action," with $r = .293^{***}$ ($p < .001$) (see Table V).

Advertising and Consumer Degree of Response

Pearson Correlation Analysis		
Mixed-Style Advertising	Consumer Degree of Response	
	Pearson Correlation	Significance
	$r = .527^{***}$	0.000

** $p < .01$, *** $p < .001$ (two-tail)

Pearson Correlation Analysis		
	Mixed-Style Advertising	
	Pearson Correlation	Significance
Attracts Attention	$r = .325^{***}$	0.000
Triggers Interest	$r = .430^{***}$	0.000
Stimulates Desire	$r = .478^{***}$	0.000
Urges Action	$r = .294^{***}$	0.000

** $p < .01$, *** $p < .001$ (two-tail)

TABLE VI. Analysis of the Relationship between Mixed-Style

CONCLUSIONS AND SUGGESTIONS

A. Research conclusions

This research states that as mixed-style advertising designs become more innovative, they more easily capture the attention of consumers. The Pearson test was further used to examine the correlation between mixed-style advertising and "attention," "interest," "desire," and "action." The results indicate that a positive correlation exists between all of these and mixed-style advertising.

1. Attracts Attention: $r = .325$, a low positive correlation after Pearson correlation test ($p = .000 < .001$).
2. Triggers Interest: $r = .430$, a moderate positive correlation, after Pearson correlation test ($p = .000 < .001$).
3. Stimulates Desire: $r = .478$, a moderate positive correlation after Pearson correlation test ($p = .000 < .001$).
4. Urges Action: $r = .293$, a low positive correlation after Pearson correlation test ($p = .000 < .001$).

After testing with Pearson correlation analysis, the results for the study hypotheses are provided in Table VI below:

TABLE VII. The Result of the Research Hypotheses

Research Hypotheses	Results
Hypothesis H1: A positive correlation exists between mixed-style advertising and consumer response.	Established

Hypothesis H2	As preferences for mixed-style advertising increase, the behavior of “attracts attention” also increases.	Established
Hypothesis H3	As preferences for mixed-style advertising increase, the behavior of “triggers interest” also increases.	Established
Hypothesis H4	As preferences for mixed-style advertising increase, the behavior of “stimulates desires” also increases.	Established
Hypothesis H5	As preferences for mixed-style advertising increase, the behavior of “urges action” also increases.	Established

TABLE VIII. The Result of the Research Hypotheses

B. Relevant suggestions

The results of this study indicate that print advertisements with Art Nouveau styles of expression that mix photography and digital illustrations can effectively draw the attention of consumers and easily attract their interest and stimulate their desire. On this basis, we present the following suggestions:

Print advertisements with Art Nouveau styles of expression can assist advertising agencies in creating advertisements with greater product appeal. We suggest that advertising agencies use this style to promote the interest of consumers and draw the notice of players, providing substantial positive assistance for the communication of product information.

We suggest that fashion, music, athletics, and technology companies use print advertisements with Art Nouveau styles of expression to attract the focus of potential consumers. By first creating brand impressions and then establishing a sense of trust in consumers toward the business through quality, brand preferences can be increased.

The research result that less correlation with the “action” behavior. This study holds that with the impact of the global economic recession, consumers have become more conservative in their usage of money. This does not influence consumers’ preferences toward new styles of advertising. As long as these styles are matched with price-cutting promotions, product sales are sure to increase.

C. Suggested directions for future research

Increase the number of research subjects and the duration of study. The subjects of this study were ordinary Internet users, and the investigation was done over just two weeks. The number of samples obtained does not necessarily reflect the overall population. In the future, investigation time and the number of questions can continue to be increased to investigate the degree of influence and understand the stylistic trends of print advertising, and to provide further research results for industry and academia.

Expand research on the types of Art Nouveau styles of expression. This study only investigates whether consumers are influenced in their consumption behavior after experiencing fashion, music, athletic, and technological advertisements. In the future, other types of advertising styles can be added to further analyze whether the advertising content of Art Nouveau expressions can elicit the attention of consumers of other product categories.

This study used a quantitative online questionnaire. In the data collection process, the items on the questionnaire were configured to understand the opinions of the respondents. However, these questionnaires were unable to reflect certain factors, such as which parts of the advertisement designs with Art Nouveau expressions that respondents were interested in, and which forms of design symbols they preferred. In the future, combining a quantitative questionnaire with qualitative research methods to perform in-depth interviews on consumers could enable a more complete investigation of the correlation between advertisement designs with Art Nouveau expressions and the interests of consumers, allowing speculation on trends in print advertising design.

D. Conclusion

Print advertisements with Art Nouveau styles can directly reflect the preferences of consumers in today’s market. The research conclusion is that with the present high level of development in digital technology and new media, designers have an abundance of usable media. The concepts of single medium design are no longer able to satisfy consumers. A combination of art and technical knowledge, serving as an intermediary for the development of individual creativity, is necessary for designers in propagating their messages. Based on the results of the AIDA model, people’s gender, age, and education level influences mixed-style advertising. Therefore, product vendors, advertising agencies, and advertising designers can follow trends and develop images that are relevant to consumers and attract attentions, thereby facilitating consumption.

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