



# Promoting Emerging DJs Through Visual Storytelling

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## Project Overview

Building on a previous research on storytelling conducted by InHolland researchers Helma Weijnand-Schut and Esther Bouw, this project aims at providing 16 DJs –i.e. one half of the Dancetour finalists– with a strategy of personal branding through visual storytelling. At this stage, the Visual Storytelling team presents a summary of the preliminary research on the topics related to the projects, and a presentation with the highlights of the preliminary findings. Thus, this paper should be intended as the theoretical background on the top of which the design process will be conceived, as well as a more in depth output related to the findings. However, given that the design process is still in its preliminary stage, the translate session is likely to be considered a halfway assessment looking forward to the end of the first sprint. This preliminary summary is divided into three sections: Definition of Visual Storytelling, Definition of Branding and Definition of Engagement. Each section consists in easy to grasp theoretical descriptions and concepts related to the topic, literature review and a few visual examples, while cases studies and other visual representations are to be found in the presentation.

## Goals

1. Assessing the redesign of the Stakeholders Map in order to visualise the relationship between different stakeholders and their importance.
2. Defining areas of opportunity for the stakeholders involved, the value they can bring to and find in the project.
3. Receiving a feedback on the value of the research made, and indications on further research.
4. Evaluating the pertinence of previous and current research for the project.
5. Finding further focuses for research and readdressing the research/design trajectory.

## Specifications

Previous research has focused mainly on theoretical definition of Visual Storytelling and its influence and power, mostly related to the realm of media, politics and news. At this stage, what is needed is an effective contextualisation of the contribute by the InHolland researchers, so that general considerations and techniques may be turned into useful insights before starting to design and create our product. In other words, the one that follows is not simply a summary of the literature we went through, but rather a way to make this research stage useful for the specific areas of interest of this project.

# I. Definition of Visual Storytelling

The objective of this section is to get a usable definition of visual storytelling, have some success stories and understand why they worked. Finally, cases and models will help in defining the scope for the project and the final output.

## What is a story?

*"In order to know what visual storytelling is you first have to know what a story is."  
(FILM ART: An Introduction)*

A *story* is a set of events developed through a narrative; both the ones explicitly presented and those the viewer infers, constitutes the story. A *narrative* is a chain of events happening in time and space through relationships.

*"Stories are how we think. They are how we make meaning of life[...] Stories are how we explain how things work, how we make decisions, how we justify our decisions, how we persuade others, how we understand our place in the world, create our identities, and define and teach social values."*

(Pamela Rutledge, [Psychology Today](#))

To make it simple, there are five fundamental elements that if put together form a story:

1. Characters: the individuals that the story is about;
2. Setting: location of the action;
3. Plot: the most important events that occur/happen;
4. Conflict: breaking point of the story;
5. Resolution: the solution to the problem.

## What is visual storytelling?

*“A visual narrative is a type of story that is told primarily or entirely through visual media, such as photographs, illustrations, or video. There are no restrictions on the types of narratives that can be made in a visual manner — a visual narrative can be fiction or nonfiction of any genre.”*

(What is a visual narrative?)

Three storytelling techniques may be categorised when looking at visual storytelling narratives:

- 1) *Dramatic technique*: involving the persecutor, victim and rescuer in a tight and closed narrative, often seen in plays, movies, advertising, journalism.
- 2) *Non-dramatic technique*: based on open and more gentle dialog with the audience. More open for interpretation of movies, news, commercial messages.
- 3) *Interactive technique*: middle group. A website gives the visitor complete freedom within the limitations of interactivity.

What you need is *dramaturgy*, which consists in telling a story so captivantly that the audience has to follow the story to the end.

### **Visual Content to Create and Share on the Web**

Any media have different rules and types of content that work better. For example, there are five main types of Visual Content that can be created and shared on the Web:

1. Videos
2. Photos
3. Images (memes, edited images, illustrations, comics, drawings of any kind)
4. Infographics
5. Presentations/Slideshows

## Why visual storytelling?

There are many reasons that explains why visual means work well when telling stories:

- Images can show things you normally don't see (for instance because they are too small).
- Images clarify difficult concepts
- Images convey an universal message
- Images tell stories and convince the users
- Images makes it possible to compare things
- Images stimulate emotions and entertain
- Storytelling is powerful. It can hold someone's attention for hours (for example when people are watching a movie)
- Storytelling aims at providing *meaning*, making us empathise with a point of view, so that our perspective on something will be influenced by this experience. This is one of the main reason why storytelling is widely used in advertising.

## Stats on Visual Storytelling

Numbers can tell stories as well. This is what they tell us about storytelling:

- "40% of people will respond better to visual information than plain text."  
[webmarketinggroup.co.uk/Blog/why-every-seo-strategy-needs-infographics-1764.aspx](http://webmarketinggroup.co.uk/Blog/why-every-seo-strategy-needs-infographics-1764.aspx)
- "44% of users are more likely to engage with brands if they post pictures."  
<http://www.fastcompany.com/3000794/rise-visual-social-media>
- "Visuals capture our attention and inspire an emotional connection unlike anything else."
- "90% of information are transmitted to the brain are visual" and "the brain processes visualise info 60 k times faster than text".
- Visuals are SOCIAL, because people react to them in "a visceral way unlike any other content."
- "Due to the information overload of our times, marketers should realise that the have 3 seconds or even less to catch people's eyes, so that their attention can be

convert into action later on. The boom of Pinterest and Instagram, and the 'photocentric' redesign of Facebook. "(Why Visual Communication should Matter More to Marketers)

- Research shows that pictures generate 53% more likes than the average posts on FB.
- Visual content drives engagement. In fact, just one month after the introduction of Facebook timeline for brands, visual content -- photos and videos -- saw a 65% increase in engagement.
- 85% of the US internet audience watches videos online. The 25-34 age group watches the most online videos, and adult males spend 40% more time watching videos on the internet than females.
- 25 million smartphone users stream 4 hours of mobile video per month. 75% of smartphone users watch videos on their phones, 26% of whom use video at least once a day.
- Viewers spend 100% more time on pages with videos on them.

## How to successfully visualise a story

*"Before you start creating a visual story you have to know who you are and what you want to tell therefore you have to have a communication strategy."*

(Bo Bergström, Essentials of visual communication)

HA!: A Self-Murder Mystery is an analysis of the biography of Hubert Aquin by Gordon Sheppard, which examines the use of photographs. When looking at this contribution on the relationship between photography and narrative, and their capacity to create meaning, two main framings were highlighted:

- the main difference between photographs and other kind of images is that the first have an INDEXICAL NATURE. That is to say that, a photograph is "a concrete impression of a particular object in the real world" (Horstkotte & Pedri) even in the 'Photoshop era', and 'an imprint or transfer of the real' (Krauss) at the same time;

- a picture embedded in a text should be considered different from a picture not presented within a verbal narrative. “To discuss a photograph *per se* is one thing; to analyze its interactions with the context in which it is placed is another” (Fjellestad);

What is important in visual storytelling? Here are four aspects that should not be forgotten when creating a visual story:

**Attention:** you can create this by powerful contrasts in size, movement, colour, shape attracts attention.

**Relevance:** using blood and nudity has limited effect of attention. Relevance is needed and needs to have a valid reason to be there.

**Context:** the place and time where you display the image also has a crucial impact to the receivers interpretation.

**Feel, think, act:** feeling makes them experience something (through images) thoughts get them to find something out(verbal) the action is the interplay between visual and verbal.

## Tips to help you create your story

There are different techniques which can be used to tell a story (source: Storytelling on steroids):

- 1) Don't tell everything: this triggers someone's fantasy. We pay more attention to what we don't know than what we do know.
- 2) Dared failure: everything worth doing has a chance of failure. You have to take risks in order to be original and keep people's attention. A good phrase is often enough to distinguish yourself from others.
- 3) Make your story short: if you can't write your story in a tweet, it is probably too difficult for the mass audience.
- 4) Master the scripted unscripted: a story is scripted, but storytellers need to make a story seem to be unscripted.
- 5) Fuel your intuition: gather knowledge about everything you think is interesting.



- 6) Platforms tell and movements sell: find the middle of what you want to tell and what people want to hear. What is the world talking about and how can I contribute to that conversation?
- 7) Find out the truth and tell it or find out a myth and sell it. Finding a myth is hard because other people have to make and maintain it. This cost a lot of money. The easiest way is to start the story from with the truth and introduce myth along the way. By grounding your story in reality you are making it uniquely your own.

## Tips to help you check your story

The gestalt checklist is a method used to analyse your images and to make sure you know you use the right visual elements for the purpose of your image:

- Does the design serve the message, or vice versa?
- Do you get the message, or does the design get in the way?
- Is everything you have used absolutely necessary?
- Or are there things that can be left out?
- Do the things that are close together belong together?
- How does the background affect the cohesion of the elements?
- Do dividing lines actually separate the right things from one another?
- Can the observer find the logical sequence?
- Is there good continuity between all the elements?
- Do those elements with the same characteristics bear some relation to one another?
- If you are not following these rules, do the advantages of this outweigh the disadvantages?

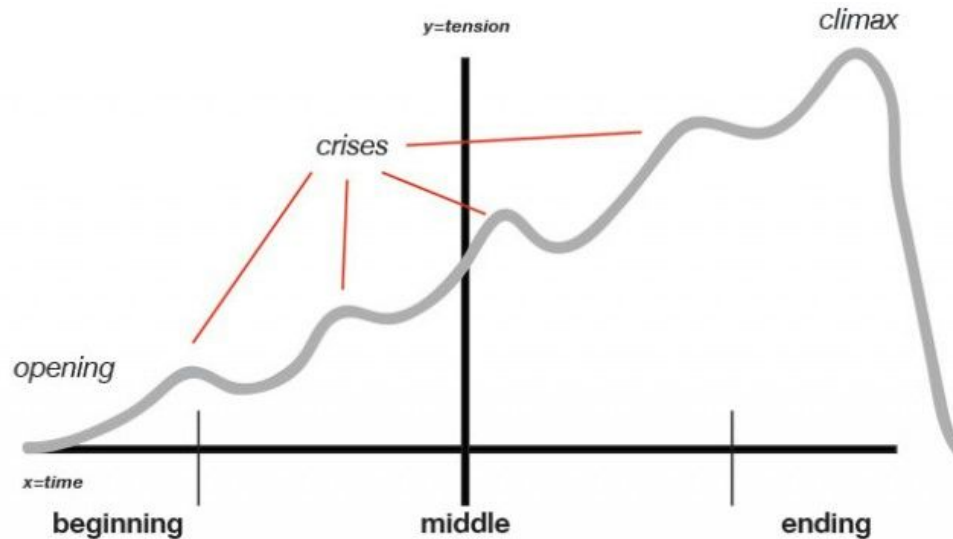
## Examples of visual storytelling

To some extent, in any kind of story we can find some fundamental and basic narrative elements that constitute the story itself. In fact, storytelling applied to djing has many

facets, to some extent djing *per se* is a form of entertainment that navigate the listener through a journey, not that differently from how visual stories project the audience on a different dimension through visual storytelling. The language used is different, which is the reason why music and visual are often combined to create effective storytelling.

These elements are also present in a DJ mix/set:

- *Plot*: As in Mix and DJ live set, "A Plot Is Only As Good As Its Opening". That is to say that a hook is a good way to immediately connect the audience with what you want to tell. Making people curious and catalysing their attention is a good start.
- *Setting / Context*: to some extent, the set determines the plot and it is fundamental to connect with the audience. When telling the story of a mix or a live set, what people around the DJ do, how they are dressed, their age and the venue of the gig are crucial.
- *Time / Pace*: although the context is partially determining the pace of a mix, and of a story, when storytelling is applied to a mix, it should follow its path. A well designed set usually follows a narrative summed up by the graph below.



- *Characterization*: during a mix or a live set, imaging of tracks as character helps to give them the right position accordingly to their character. Trying to use this element in visual storytelling, building a character with specific characteristic would make the story coherent, and the audience would get familiar with her personality.

- *Dialogue*: giving that we can imagine tracks as distinct characters, the sequence or the juxtaposition of two track represents the way these different characters get in touch one with each other. In a story, the characterisation is made through dialogues, in a mix coupling songs, or combining music with visuals.

## II. Definition of Engagement

### Preface - Practicing of Looking

*"Our interpretation of images often depends upon historical context and the cultural knowledge we bring to them. "*

*"Practices of looking are not passive acts of consumption, by looking at and engaging with images in the world, we influence the meanings and uses assigned to the many ways that viewers create meaning when they engage in looking."* (Practicing of Looking)

### Definition of User Engagement

According to *What is User Engagement? A Conceptual Framework for Defining User Engagement with Technology*, an article by Heather L. O'Brien and Elaine G. Toms

*"engagement consists of users' activities, attitudes, (Kappelman, 1995), goals and mental models, and motor skills (Said, 2004), and that it manifests itself in the form of attention, intrinsic interest, curiosity, and motivation (Chapman, 1997)." (p. 939)*

Conceptually, engagement can be defined as

*"a holistic framework for understanding the integration of user and system variables, and how they combine to push the boundaries of user experience from merely perfunctory to pleasurable and memorable." (p. 940)*

## Framework and Process of Engagement

From the systematic analysis approach, engagement emerged as a process with distinguishable attributes inherent at each stage in that process. The steps in this process are the *point of engagement* (engagement is initiated), *period of engagement*, *disengagement*, and *re-engagement*.

- **Point of engagement:** When participants describe how engaging experiences begin, they are describing the point of engagement. The point of engagement is often triggered when something resonated with participants' *interests*. For example, some participants to an experiment became engaged by the layout or *aesthetics of the interface*. They talked about being attracted to images and features that first caught their attention. In other words, the engagement process was initiated by the resonance of the *aesthetic* or informational composition of the system interface with users'. These elements captured participants' attention and interest and moved them forward into engagement. In some cases, interviewees were motivated for social reasons, while at other times they were looking to satisfy a specific goal (i.e., buy a product) or simply open themselves up to having an engaging experience.
- **Period of engagement:** This stage is marked by the attention interviewees were able to focus on their task and the application, the novelty of the experience, their level of interest, and their perceptions of challenge, feedback, and user control inherent in the interaction. In the experiment conducted by the authors, the period of sustained engagement was marked by participants' *attention* and *interest* being maintained in the interaction. This was achieved by the presentation of *feedback* and novel information and features on the interface. Interviewees were also more likely to stay in the engagement when they perceived that they were in charge of the interaction and appropriately challenged.
- **Disengagement:** Disengagement was precipitated by internal and external factors. Interviewees sometimes made a conscious decision to stop their activity

because they lost interest or felt pressures associated with the opinions of others, time, or other tasks. External issues, such as distractions and interruptions, lack of novelty in the application, and usability issues with the technology, also made participants disengage.

- **Re-engagement:** Interviewees indicated that disengaging from a task or interface was not necessarily the end of their engagement. Re-engagement with these applications occurred in both the short- and long-term. Participants reengaged if the system disengaged them before they were truly ready. They also reengaged after they had abandoned their tasks to see to personal needs, take time to consider and compare information, or switch tasks. Returning to an application in future was the result of positive past experience with that application. These motivations were about having fun, being rewarded with convenience and incentives, and learning or discovering something new.
- **Nonengagement:** Engagement was not always part of users' experiences with the applications. At times it was because participants would have preferred to shop in a physical store or sit in real classroom. At other times lack of time or having to multitask deterred engagement. Content that *overwhelmed* or failed to *interest* users and *usability* issues with the technology were barriers to engagement.

TABLE 3. Summary of the engagement attributes according to the threads of experience.

Compositional thread			
Process of engagement			
Threads of experience	Point of engagement (and Reengagement)	Engagement	Disengagement
Sensual	<ul style="list-style-type: none"> <li>• Aesthetic elements are pleasing or attention getting</li> <li>• Novel presentation of information</li> </ul>	<ul style="list-style-type: none"> <li>• Graphics that keep <u>attention</u> and <u>interest</u> or evoke realism</li> <li>• “Rich” interfaces that promote awareness of others or <u>customized views</u> of information</li> </ul>	<ul style="list-style-type: none"> <li>• Inability to <u>interact</u> with features of the technology or manipulate interface features (usability)</li> <li>• Lack of/too much <u>challenge</u></li> </ul>
Emotional	<ul style="list-style-type: none"> <li>• Motivation to accomplish a task or to have an experience</li> <li>• Interest</li> </ul>	<ul style="list-style-type: none"> <li>• Positive affect: enjoyment, fun, physiological arousal</li> </ul>	<ul style="list-style-type: none"> <li>• <u>Negative affect</u>: Uncertainty, information overload, frustration with technology, boredom, guilt</li> <li>• <u>Positive affect</u>: Feelings of success and accomplishment</li> </ul>
Spatiotemporal	<ul style="list-style-type: none"> <li>• Becoming situated in the “story” of the application</li> <li>• Ability to take one’s time in using the application</li> </ul>	<ul style="list-style-type: none"> <li>• Perception that time passed very quickly</li> <li>• Lack of <u>awareness</u> of physical surroundings</li> <li>• Strong <u>awareness</u> of others when the engagement revolved around social interaction</li> <li>• <u>Feedback</u> and <u>control</u></li> </ul>	<ul style="list-style-type: none"> <li>• Not having sufficient time to interact with or time to devote to the application</li> <li>• <u>Interruptions</u> and distractions in physical environment</li> </ul>

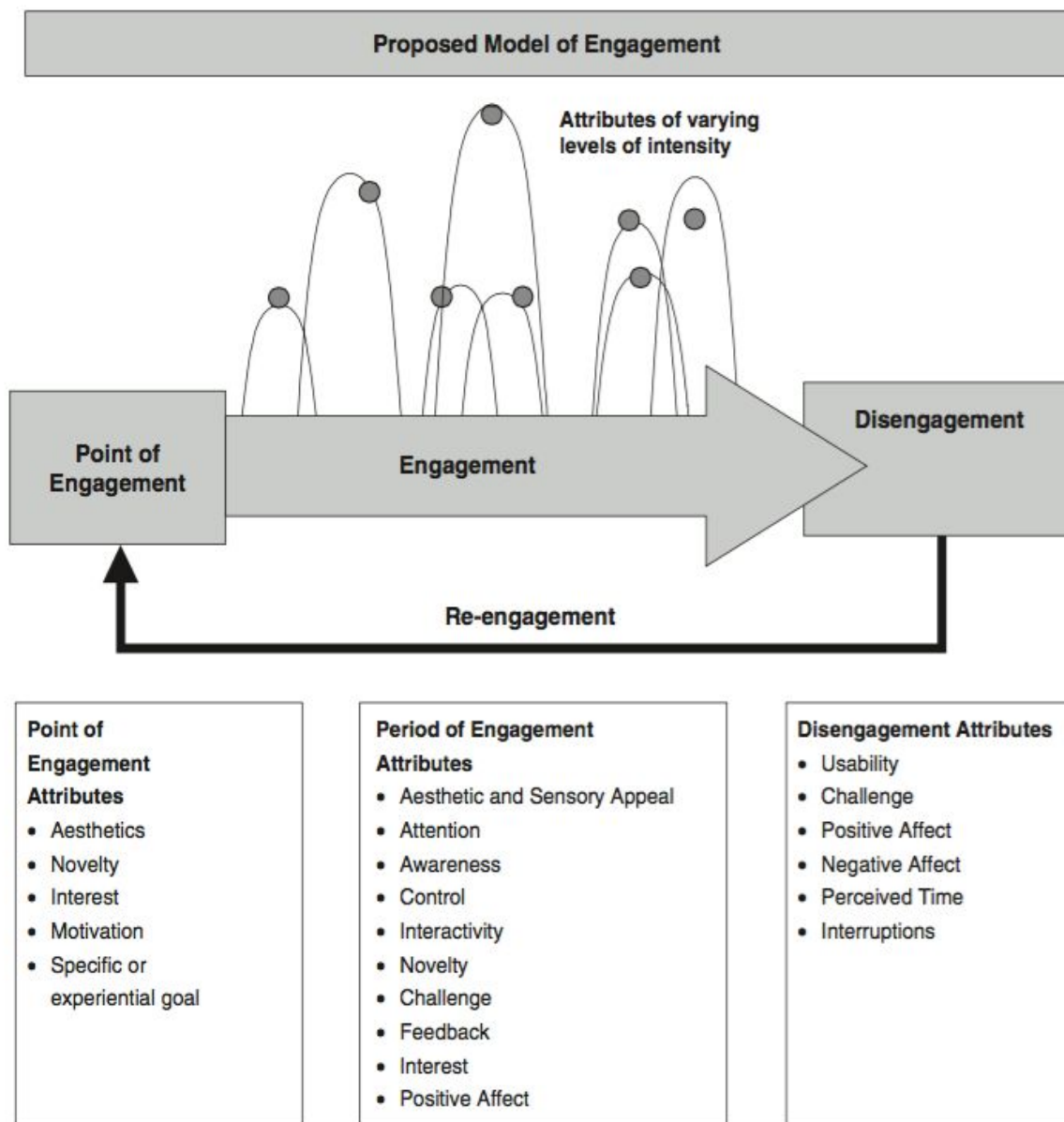


FIG. 1. Proposed model of engagement and its attributes.

### III. Definition of Branding and Good Branding Strategy

*"A brand is an idea system, a network of associations that represent any entity, organization, or person."*

*"Branding associates certain meanings with products, which usually seek to establish something called a USP or Unique Selling Proposition. The economics of branding brings whole new dimension to advertising. At the simplest level of branding involves trying to persuade customers of product's quality prior to purchase or experience by means of the reputation or image of the producing company."*

*"Branding is the idea behind your products and how are you going to communicate this (logo, name, product etc.). This takes place within the organisation and externally in the consciousness of consumers."*

(Branding and Consumption)

According to Keller's Brand Equity Model, good branding is made of four steps, regardless you are supposed to boost a struggling brand or starting up a new one. This approach is also known as *Customer-Based Brand Equity*, conceived by Kevin Lane Keller, a marketing professor at the Tuck School of Business at Dartmouth.

The idea behind it is quite simple: a brand is strong when customer have positive feelings and thoughts about it, which means that the brand is perceived as good. To reach this goal, customers' perceptions should be influenced, shaped in order to create this perception. To sum up, strong brand equity enhances loyalty, and the spread of the brand because loyal customers recommend brands they trust.

The figure that follows shows the aforementioned four steps, split in six blocks. The questions represent what customer ask themselves when getting in touch with brands, while the block relates to the areas of meaning involved in the process of building a strong brand.





### 1. Brand Identity - Who are you?

First of all, there is *salience*, or awareness. At this stage it is important that the customer recognise the brand as something unique, which stands out of the crowd.

Who are you? What does make you what you are? How and why is it different from others? Are you perceived 'correctly' by your audience?

To answer to this last question you need to know your audience, by what market segments it is made of, and how different segments related to your brand. Moreover, once you have answer to these questions, the next will be, how are you classified by your current audience? The result should be identifying the actions needed to adjust your identity or the way you communicate it.

### 2. Brand Meaning - What are you?

When you want to communicate what your brand means to your audience, you work on two areas of customers perception: *Performance* and *Imagery*. *Performance* involves the way your product perform when trying to meet the customer needs and usually consists of five categories:

- primary characteristics and features;
- reliability, durability and serviceability;
- effectiveness, efficiency and empathy;
- style and design;
- price.

*Imagery* refers to how well your brand engages your customers on social and psychological level. A good example of Brand Meaning is Patagonia, a brand of high

quality and stylish outdoor clothing, which uses recycled material and is involved in environmental programs. This brand works really well when it comes to performance and imagery.

The fundamental question is what kind of experience would you like to offer to your customer? Is there any gap between where you are now and where you want to be? how can you bridge that gap?

### **3. Brand Response - What do you think/feel about it?**

Customers' response to brands is made of two blocks: *judgements* and *feelings*.

Judgements refers to four different categories:

- Quality;
- Credibility;
- Consideration;
- Superiority

Judgements may be based on feelings –which are not always conscious– related to your brand. Feelings can be divided in six main categories:

- Warmth;
- Fun;
- Excitement;
- Security;
- Social approval;
- Self respect.

The main question is how does your brand communicate these feelings? And is it likely to lead to those judgments? If not, what can you do to improve?

### **4. Brand Resonance - What do you think/feel about it?**

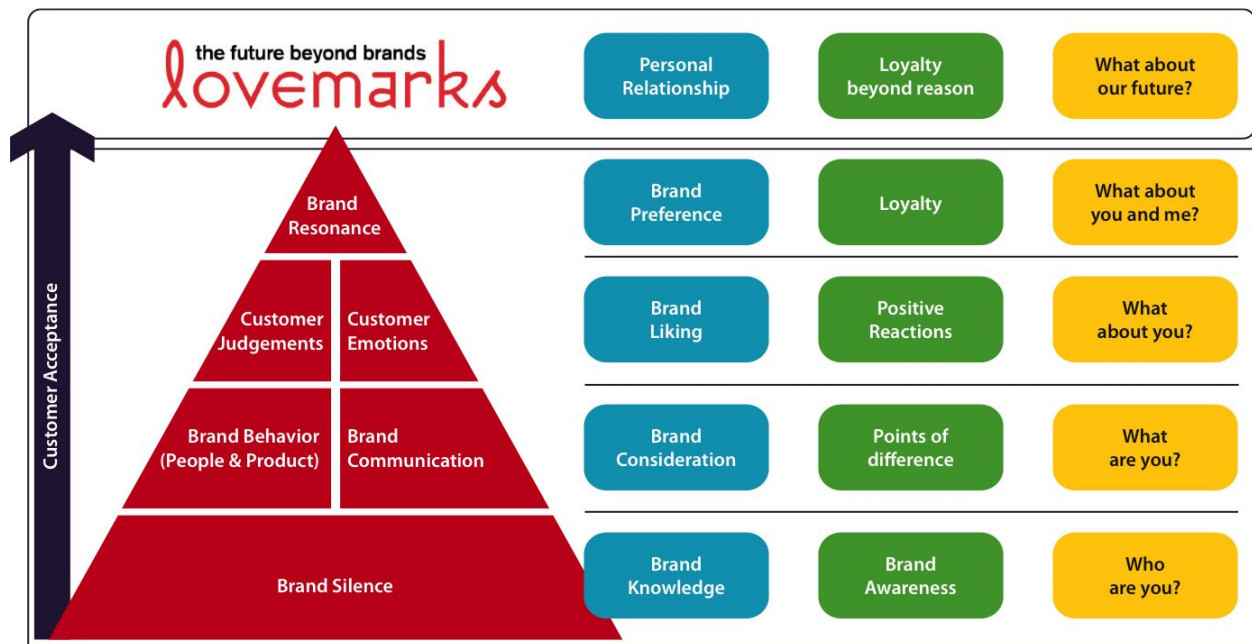
*Brand Resonance* is at the top of the pyramid, it is what you want to achieve, a strong psychological bond between the your brand and your customer. Again, we can find four categories within the *Brand Resonance* realm:

- Behavioral loyalty (regular purchases);
- Attitudinal attachment (your brand is special, so it is buying its product);

- Sense of community (making the customers feel as part of a community, which should be related to the brand)
- Active engagement (even when customers are not buying, they still engage with brand activities)

It is fundamental to keep in mind that the audience of our project is not supposed to buy any product, so it will be useful to contextualize this summary according to personal branding.

The above mentioned approach might be visually summed up with the following Infographic.



To this respect, a couple of links might turn out to be useful in the next step of our project:

- [Kano Model Analysis](#)
- [Critical to Quality Tree](#)

## The Power of Visual Branding

*“Photos and videos on Pinterest are driving more traffic to websites than Google+, LinkedIn, StumbleUpon and Twitter combined”.*

(The Power of Visuals)

Somehow, we can define Visual Communication as a return to our earliest beginnings, when picture dominated communication. That is to say that a *consistent visual content strategy* will reinforce your brand, mainly because visual content are likely to be share on SNS. Visuals activate brand’s advocates and facilitate their promotional activities by giving them tangible content to share, but attention should be capture in a few seconds. Hence, there are two main steps to take when starting a visual content branding campaign:

1. *Nail down your brand:* When applied to business, a visually powerful brand is the key to reach and activate its audience. However, given that it will tell your brand identity, it is fundamental that that identity is what you want to communicate, and the you will do it afterwards, in a UNIQUE and SIMPLE way.
2. *Develop a visual strategy:* a visual strategy should involve the online and the offline at the same time, but most of all it should have a strategy.

If you excel in something, your visual content should excel too. That is to say that, if you do not have the right skills, hire a pro or *partner up* with others.

## Personal Branding for DJs

The framework provided in the previous sections is a general overview on the state of art of Visual Storytelling, Engagement and Branding, but what if we were to apply that to Visual Storytelling focused on emerging DJs promotion? According to [an article published by Lifestyle brilliance](#), a webzine which provides insight for DJs and artist worldwide, our focus group should pay attention to three aspects when planning a personal branding strategy. In other words, this is a basic vademecum on how to switch from a corporate branding perspective to a personal brand one, specifically thought for DJs.

*“For starters who are barely venturing into the world of DJs & Music Production and pursuing a career within that realm, they must know that their “DJ Name” has officially become their “Business” as well as their “Brand”. And with that being the case – as an individual and a business owner of your DJ Name (The brand), it would ideal that you know your best business practices. In a sense, you can look at being a DJ or Music Producer as being a one man product. You are essentially selling yourself as a talent to the world, and you are your own product. Thus, “DJ YOU” is a combination of your name, your brand, and your product – your business.” [...] “In your case, your customers are your fans, and other businesses are the clubs who would book you to their gigs.”*

### **Image**

*“Image is everything. For your own personal brand as a DJ or Music producer, you should also carry yourself as a brand of standards and quality.”*

### **Customer Service**

*“Customer (Fans) retention is everything, and especially if you’re starting off, you want as many people on “your side as possible. You want to brand yourself as a brand with great customer relations.”*

### **Professionalism\Ethics**

*“If you do good things and be good to those who have been good to you, more good things will happen.” Many times we have seen businesses pull off unethical stunts and this leaves a bad taste in people’s mouths.”*

## **Fundamental questions for Visual Personal Branding**

To some extent, most of the fundamental tips on personal brandings may be seen as answers to basic questions about the identity and brand a person wants to create. Writer Jaqueline Thomas summed these tips up in [a list of 20 questions](#) to which anyone working on personal branding should be able to answer.

1. Who is Your Audience?
2. How Do You Offer Value?
3. How Do You Visualize Your Personality?
4. How Do You Find the Emotion?
5. How Often Should You Tell Your Story?
6. Do You Keep It Simple?
7. Do You Keep it Consistent?
8. Are You Easy to Understand?
9. Do You Speak the Language?
10. How Do You Brand on Social Media?
11. Are You Confused About Logo?
12. Are You Using the Right Font?
13. Are You Using the Right Colors?
14. Have You Considered Black and White?
15. Do You Interact for Feedback?
16. Have You Created A Template?
17. Do You Keep a Preference Library?
18. Have You Unified Your Team Around Your Brand?
19. Are You Relatable?
20. Are You Forgetting About Video?

## Hidden Persuasion

The book *Hidden Persuasion: 33 Psychological Influence Techniques in Advertising* lists insights on how visual means are constructed to influence people. Given that we are asked to switch from defining Visual Storytelling *per se* to giving it a context in the realm of Branding, some of these technique can be used for content that are part of a visual storytelling strategy.

A core concept in advertising is *social influence*, usually related to *rhetoric*, *obedience* and *one-on-one sales*. The relevance of social influence for our project is to increase DJs' user base and to engage it with the DJs activities.

The above quote advertising techniques lever reaction based on three classes of *most basic needs*.

1. *Cognitive needs*: the most basic and uncontrollable one. It's a mental shortcuts that trigger behaviors beyond our control.  
Example: Fear and flight response when a predator is heading towards us.  
*TECHNIQUE USED IN ADV*: desired effects should come before info are at customer's disposal for a conscious deliberation
2. *Social needs*: Human beings are social animal, we want to be loved and respected by friends and strangers. Overloaded with information, we we look to others for guidance and feedback.  
*TECHNIQUE USED IN ADV*: tapping in desire for social inclusion and conformity
3. *Self needs*: the needs we perceive as the most important. We want comfort and pleasure, we avoid pain.  
*TECHNIQUE USED IN ADV*: projecting an illusion of a safe worry-free future.

We shortlisted some *useful techniques* that can be related to our project and would help the DJs to design their visual branding content.

- *Acknowledging resistance*: if you're not famous, don't act as you were. (Authenticity, Transparency)
- *Fluency*: keep it clean, keep it fluent. Ease leads to positive affect. (Ease of retrieval, Framing)
- *Social Proof*: people tend to copy each other, so emerging DJs tend to copy the famous ones' style, but they shouldn't. Young people are particularly to SP. (Information cascade, Copycat suicides)
- *Humour*: One of the best way to engage people is to make them laugh. This increases memory for the brand, and liking of it. (Attractiveness, Disrupt & Reframe)

- *Attractiveness*: surprisingly, attractiveness seems to be related to averageness, which is universally considered as attractive (Credibility)
- *Fleeting attraction*: feelings of similarity between messenger and target increase compliance. Similarity should be sought before asking the target to present itself. (Bonding, Interpersonal Attraction)
- *Mere Exposure*: Exposure can lead to familiarity, though overexposure creates an opposite effect. The first 10 up to 20 exposures are the most important. (Familiarity effect)
- *God terms*: some words work better than others, god and devil words trigger needs. (Doublespeak, Promise land)
- *Sex*: one of the eldest and most consolidated adv techniques, which is not decreasing. The message should be directly related to a sexually suggestive imagery. (Attractiveness, Humor)
- *Subliminals*: unconsciously processed message are 10 times less effective than the ones received consciously. However, putting quick, hardly visible frame in a video, seem to still influence an audience. (Priming, Supraliminal stimuli)

## Persuade with Visual Metaphors

*"Images are the pathways to human emotions, and emotions govern how people make decisions."*

(Persuade with visual metaphors)

Visual metaphors work well when it comes to stimulate the audience's brain in a way that words alone would not. To some extent, it can be said that visual metaphors are effective if they have three elements:

1. A *"aha" reward*: the combination of words and image results funny;
2. The *double meaning* of words or images used –especially if used in unconventional ways– have effects on memory and feelings;
3. The *underlying meaning* emerges thanks to this combination between images and words, enhancing a second layer of understanding that stick on customer minds.