



SCHOOL of
GRADUATE STUDIES
EAST TENNESSEE STATE UNIVERSITY

East Tennessee State University
Digital Commons @ East Tennessee
State University

Electronic Theses and Dissertations

Student Works

5-2020

Emotional Appeals in Nonprofit Advertising: A Rhetorical Analysis of Print Ads by the Susan G. Komen Breast Cancer Foundation and the American Cancer Society

Dominique N. A. Harrison
East Tennessee State University

Follow this and additional works at: <https://dc.etsu.edu/etd>



Part of the [Advertising and Promotion Management Commons](#), [Marketing Commons](#), [Nonprofit Administration and Management Commons](#), and the [Rhetoric Commons](#)

Recommended Citation

Harrison, Dominique N. A., "Emotional Appeals in Nonprofit Advertising: A Rhetorical Analysis of Print Ads by the Susan G. Komen Breast Cancer Foundation and the American Cancer Society" (2020). *Electronic Theses and Dissertations*. Paper 3774. <https://dc.etsu.edu/etd/3774>

This Thesis - Open Access is brought to you for free and open access by the Student Works at Digital Commons @ East Tennessee State University. It has been accepted for inclusion in Electronic Theses and Dissertations by an authorized administrator of Digital Commons @ East Tennessee State University. For more information, please contact digilib@etsu.edu.

Emotional Appeals in Nonprofit Advertising: A Rhetorical Analysis of Print Ads by the Susan
G. Komen Breast Cancer Foundation and the American Cancer Society

A thesis
presented to
the faculty of the Department of Media and Communication
East Tennessee State University

In partial fulfillment
of the requirements for the degree of
Master of Arts in Brand and Media Strategy

by
Dominique Harrison
May 2020

A. Chase Mitchell, Ph.D., Chair
Andrew Dunn, Ph.D.
Susan Waters, Ph.D.

Keywords: rhetoric, emotion, nonprofit advertising, cancer

ABSTRACT

Emotional Appeals in Nonprofit Advertising: A Rhetorical Analysis of Print Ads by the Susan G. Komen Breast Cancer Foundation and the American Cancer Society

by

Dominique Harrison

Emotional appeals are frequently employed in strategic messaging by nonprofit organizations. In this study, I identify instances of emotional appeals in select print adverts of the Susan G. Komen Breast Cancer Foundation and the American Cancer Society, and use rhetorical analysis to explore how each organization's tactics are strategic in their appeal to target audiences' emotions. In doing so, I identify several reoccurring emotional themes—including hope, love, and unity—that engage their target audiences and persuade them to respond to diverse calls-to-action. In order to make these appeals to audience emotion, the adverts employ rhetorical devices such as personification, metaphor, repetition, and imagery. Rhetorical analysis of the two organizations' strategic messaging suggests that their calls-to-action, at least in print adverts, rely heavily on appeals to audience emotion. Taken together, the data suggest that previous efforts made by these nonprofits have been proven successful.

DEDICATION

To my mother, thank you for being an inspiration, my rock, and a shoulder to lean on throughout the years. To my aunt Donelle and uncle Sammy who lost their battle with cancer during my research project, and to my grandmother who lost her fight with breast cancer a few hours before my defense, I dedicate this paper to you.

ACKNOWLEDGMENTS

I would like to express my heartfelt appreciation to my committee chair, Dr. Chase Mitchell, for his continuous support and encouragement throughout the course of my research. Dr. Mitchell—your motivation, passion, and immense knowledge helped to carry me through on my journey towards completion. Without your unwavering support and guidance this would not be possible.

I would also like to thank my committee members: Dr. Susan Waters and Dr. Andrew Dunn. Thank you for your support, encouragement, insightful comments and critiques. Your assistance throughout this journey is greatly appreciated.

In addition to my chair and thesis committee, I would like to thank the entire Academic Technology Services Department for their constant support throughout the course of my study. Finally, I would like to thank my family and friends who supported me tirelessly throughout my time at East Tennessee State University.

TABLE OF CONTENTS

ABSTRACT.....	2
DEDICATION.....	3
ACKNOWLEDGEMENTS.....	4
LIST OF TABLES.....	6
LIST OF FIGURES	7
Chapter 1. Introduction.....	8
Chapter 2. Literature Review.....	11
Emotional Appeals in Nonprofit Advertising.....	11
Fundraising in Nonprofit Advertising.....	12
Advertising by Cancer Societies.....	14
Chapter 3. Methodology.....	17
Chapter 4. Analysis/Findings	21
Chapter 5. Discussion	41
Similarities and Differences.....	46
Personification and Unity.....	47
Rhetorical Purpose	49
Chapter 6. Conclusion.....	51
Limitations of Study.....	52
Recommendations for Future Research.....	53
REFERENCES	54
VITA.....	59

LIST OF TABLES

Table 1. Susan G. Komen’s use of Rhetorical Devices and Appeals 43

Table 2. American Cancer Society’s use of Rhetorical Devices and Appeals 44

Table 3. Persuasive Techniques: Focus on Survival or Quality of Life 45

LIST OF FIGURES

Figure 1. Rhetorical Triangle by Aristotle	18
Figure 2. <i>I am Susan G. Komen for the Cure</i> print ad by the Susan G. Komen Breast Cancer Foundation	23
Figure 3. <i>I am Susan G. Komen for the Cure</i> print ad by Susan G. Komen Breast Cancer Foundation	27
Figure 4. <i>More than pink</i> print ad by Susan G. Komen Breast Cancer Foundation	30
Figure 5. <i>More than pink</i> print ad by the Susan G. Komen Breast Cancer Foundation	33
Figure 6. <i>Making Strides Against Breast Cancer</i> by the American Cancer Society	36
Figure 7. <i>Making Strides Against Breast Cancer</i> by the American Cancer Society	37
Figure 8. <i>Younited</i> print ad by the American Cancer Society	39
Figure 9. <i>Younited</i> print ad by the American Cancer Society	40

Chapter 1. Introduction

According to Lee and Hong (2016), emotional appeals are increasingly employed in media advertising, and to good effect. In the context of for-profit businesses, such an approach has led to increased sales. According to Zhang et al. (2014), “emotional appeal attempts to stir up either positive emotions or negative ones that can motivate a particular purchase” (p. 2107). In the nonprofit sector, emotional appeals are also effective, but are used to achieve different ends—specifically, to a) increase public awareness of their work, and b) raise funds to support their missions. Additionally, emotional appeals serve as a method of persuasion used to manipulate consumers into an emotional response to a message by utilizing emotional content (Lee & Hong, 2016). Businesses and organizations alike, whether for-profit or nonprofit, have benefited from this tactic in their advertisements.

Nonprofit organizations primarily receive funding for their operations from the government, private foundations, and donations from the general public. Often, when in need of additional funding, nonprofits raise support through campaigns, drives, and advertising. Most notably within the field of healthcare, nonprofits use emotional appeals to persuade consumers to sponsor, donate, or volunteer with their organization. These tactics are frequently used by cancer organizations such as the American Cancer Society (the Society) and the Susan G. Komen Breast Cancer Foundation (the Foundation), in order to sustain their work and missions.

In today’s market, with all of the advances in technology, nonprofit organizations are able to target their audiences through inbound marketing, which is “a business methodology that attracts customers by creating valuable content and experiences tailored to them” (HubSpot, 2020, para. 1). Within the framework of inbound marketing, there are three major areas: paid, owned, and earned media. Paid media refers to content that is purchased by a business or

organization to be shared with the public. Owned media refers to everything that a business or organization owns (i.e. its website and social media channels). Earned media refers to content created by consumers or experts in a given field, who provide positive or negative feedback on a business, nonprofit, or government entity. In addition, earned media also includes mentions in the press or on the radio as a result of press releases and PSAs, respectively. This study will focus on content created by the Foundation and the Society, specifically, paid print advertisements.

By employing paid, owned, and earned media, nonprofits are able to strategically communicate their goals to the public in a way that is both captivating and appealing. The role of advertising within the realm of nonprofit organizations is imperative. Lumbres (2019) mentions that “advertising is meant to create a desire for something that you may not have wanted before or to strengthen an already present desire for a product or service [...] nonprofit advertising would have only one goal: exposure for the cause” (para. 7).

The focus of my study, here, is to analyze how nonprofits leverage emotional appeals in their strategic communication. I will do so by comparing and contrasting the emotional appeals made by the aforementioned organizations. While this marketing tactic plays a crucial role in the success of a nonprofit organization, there is minimal research on the subject matter. Previous literature concerning emotional appeals in nonprofit organizations is limited. Only one article (Vater et al., 2014) specifically addresses what cancer centers advertise to the public. Therefore, this study will: 1) identify the types of emotional appeals employed by the aforementioned organizations; 2) compare the similarities and differences between the two organizations’ deployment of emotional appeal; and 3) discuss the rhetorical purpose and impact of each’s strategic approach.

In Chapter II, I identify existing research related to emotional appeals in advertising, nonprofit fundraising, and advertising by cancer centers. Chapter III outlines my methodology, rhetorical analysis, and how it is applicable to the research questions. In Chapter IV, I apply rhetorical analysis to print adverts in order to identify themes, appeals, and devices. Chapter V serves as a discussion of the findings, including a comparison of the two organizations' tactics. And the final chapter summarizes my findings, recognizes the study's limitations, and suggests directions for future research.

Chapter 2. Literature Review

Emotional Appeals in Nonprofit Advertising

Nonprofit organizations are tax-exempt groups under the Internal Revenue Code 501(c)(3) and are categorized as public charities because they provide benefit to the public. Community foundations—organizations that typically underwrite other organizations’ programmatic work—are also associated with this group. While each non-profit may vary in their works, the common denominator is their goal to provide public benefit and some philanthropic assistance. Within the United States, there are thousands of nonprofit organizations with an array of focal points. For this study, I compare the American Cancer Society and the Susan G. Komen Breast Cancer Foundation. Both organizations focus heavily on research, community health, global outreach, funding, prevention, and patient support.

While research regarding emotional appeals in nonprofit organizations is limited, one study notes that there are two types of emotional impact that should always be taken into account: the emotional appeal of the advertisement itself and, secondly, the emotion evoked (Roozen, 2013). Roozen’s study found that certain emotional appeals are less frequently employed in for-profit advertising (i.e. sadness), in relation to nonprofit messaging, because in the former case such appeals are more likely to negatively impact a business’s brand. Roozen notes that there is very little research on whether the type of emotion evoked in nonprofit advertisements ultimately affect the message’s effectiveness. Often though, nonprofit organizations capitalize on creating strong emotional ties. The results from Roozen’s study suggest that nonprofit advertisements with a sad appeal are most effective.

Roozen (2013) also notes that “not-for-profit brands have a larger potential to connect emotionally to consumers than most profit brands” (p. 212), and that nonprofits can “benefit

from advertisements that appeal to [...] the context of a sad mood” (p. 213). Nonprofit organizations utilize various types of emotions in their advertisements. Feelings of happiness, joy, anger, frustration, hope, fear, and sadness are the most common. As mentioned previously, nonprofit organizations often receive funding from the government, private foundations, and the general public. If funding is needed, nonprofits create advertisements to gain additional support in lieu of government or private foundation dependence. These advertisements promote support of their cause through volunteering, fundraisers, and donations.

Fundraising in Nonprofit Advertising

According to the National Center for Charitable Statistics (2018), more than 1.5 million nonprofit organizations are registered in the U.S. This number includes public charities, private foundations, and other types of nonprofit organizations, including chambers of commerce, fraternal organizations and civic leagues. Throughout the years, the nonprofit sector has seen substantial growth. Yurenka (2007) explains:

A key distinguishing characteristic of the nonprofit sector, as opposed to the for-profit economy, is the reliance of organizations on charitable donations as a means of providing goods and services. Thus, an important concern is that more organizations increase competition for potentially scarce donation resources. (p. 2)

The implications associated with this render the need for innovative and strategic messaging on part of the nonprofit organization. The total amount of support and funding for nonprofit organizations is bound to increase each year. McCambridge (2019) notes, “Giving to health organizations is estimated to have had a flat growth of 0.1% (a decline of 2.3% adjusted for inflation), to \$22.66 billion” (para. 16).

When seeking support, nonprofit organizations must remember that the most successful ones know their donors best (Hart, Greenfield, & Johnston, 2005). Studies have shown that in order for a nonprofit to be successful in fundraising, their goal must be something that serves the donors. The purpose in such cases, according to Hart et al. (2005), “is to match the impact that the donor makes with the donor’s feelings for having given” (p.113). The success or failure of a nonprofit organization's fundraising solely depends on the careful design of their message. Many nonprofits within the healthcare field utilize emotional appeals that evoke a response from the public to support their cause. Advertising in the nonprofit sector leads to great exposure.

Nonprofit organizations, such as the Foundation and the Society, have dominated the nonprofit (healthcare) market. According to the former’s 2018 annual report, the Foundation has invested over \$988 million dollars to research since its founding and is now the largest breast cancer research portfolio of any nonprofit and second to the U.S. government. In addition to this, the Foundation’s fiscal report revealed that the nonprofit received 175,549,755 dollars from its public supporters. Similarly, the Society’s in its 2018 annual report grossed over \$728 million dollars through fundraising/funding from the public.

Missional awareness within the framework of nonprofit organizations is vital for sharing their message and increasing support. Nonprofit organizations in their strategic approach and messaging often relay their intent in two ways, through a call-to-action (i.e. donate now) or raising awareness. As noted above, health care organizations have had flat growth and are in need of support. Based on figures provided by the National Center for Charitable Statistics, nonprofit organizations have seen very little increase in charitable giving during 2014-2017. Specifically, within the health-care nonprofit organizations, raising awareness not only provides educational benefits but it also allows these organizations to gain additional funding (donations).

This was seen in the case of Avon's Breast Cancer Crusade, campaign that promoted women's health and focused on raising breast cancer awareness. Avon created awareness through educational promotions and fundraiser walks. In response to this, the campaign generated a larger following and donations. Daw (2006) concluded that "the value of the promotion and awareness created through the program made a major promotional contribution to the profile of the issue of breast cancer -- one that is difficult to value financially" (p. 14). The implications of this indicate that missional awareness for these organizations plays a vital role in the outcome of its efforts.

Advertising by Cancer Societies

The *Annals of Internal Medicine Journal* provide some insight concerning the nature of content delivered to the public by cancer centers. With the rapid yearly increases in cancer diagnosis there is a greater demand for cancer care. Studies have shown that "more than 1.6 million new cases of cancer are diagnosed each year, and an aging population is expected to contribute to a 45% increase in cancer incidence by 2030" (Vater et al., 2014, p. 813). With these factors in mind, cancer societies have the ability to market their services in a way that appeals to the masses, whether diagnosed with this illness or not. Marketing efforts of these large, U.S.-based cancer centers focus on traditional public-facing advertising channels. These marketing efforts are largely successful. Data collected by Vater et al. (2014) report that over 86% of cancer patients cited exposure to marketing that featured products and services related to their specific cancer types. The same study showed that 102 cancer centers placed over 400 ads in top media markets. Some advertisements displayed methods of treatment, while others promoted messages of support for its patients and their families (Vater et al., 2014). Whether for-profit or not-for-

profit, cancer centers utilize their platform in a way that is both invoking and appealing to the masses.

As noted above, cancer centers and nonprofit organizations utilize emotional appeals in their advertisements. The aforementioned study (Vater et al., 2014) found that emotional appeals were employed by cancer research centers in 85% of their advertisements. Generally, when thinking of cancer advertisements, there are negative thoughts or feelings of sadness associated with them. However, this study found that the emotional appeals advertised by the cancer centers evoked feelings of hope and survival. Vater et al. (2014) found that “emotional appeals were more commonly related to survival or potential for cure rather than comfort, quality of life, or patient-centered care. Sixty-one percent of advertisements used language that evoked hope” (p. 816). Further studies showed that advertisements referred to cancer as a fight or battle, while there were others that evoked fear.

Emotional appeals aim to stimulate the consumers’ emotional response (Zhang et al., 2014). The types of emotional appeals used by cancer centers in advertisements usually take on two forms of persuasive technique (1) those that focus on survival, and (2) those that focus on the quality of life. Those that fall into this first category evoke emotions that are happy, hopeful, and use fighting language (battle, fight), evoke fear, and sadness. Those that focus on the quality of life place emphasis on individualized care and the involvement of the patient’s loved ones. Cancer centers utilize all of these types of emotions in their messaging in hopes of stirring up an emotional response from the public (Zhang et al., 2014).

The determining factors surrounding one’s emotional response would be based on what matters to the individual or their level of concern for cancer when reviewing the advertisement. Brennan and Binney (2009) found that “the link between emotional arousal, attitude formation

and behavioral compliance is still theoretically problematic with only tentative links drawn between attitudes and intent” (p. 141). Based on the successes of cancer centers and cancer related nonprofit organizations, it can be said that their marketing tactics and use of emotional appeals in their strategic communication have led to their success. These advertisements published by these centers often prompt the public to support by way of donations, fundraisers, and voluntary work.

Though scholarship is limited regarding emotional appeals in nonprofits’ strategic communications, the application of emotionally charged messaging is prevalent in practice. Evoking various emotions and having an understanding of what determines emotions have helped nonprofit (cancer) organizations in constructing ideal advertisements. This study will employ rhetorical analysis to explore two cancer organizations’ strategic appeals to their target audiences’ emotions. While all three elements of the rhetorical triangle-- which I discuss in the next chapter—will play a role (*ethos*, *pathos*, and *logos*), the focus will be on *pathos*; that is, instances in which the intended effect is to alter the emotional state of the audience, which in turn will raise missional awareness and increase the possibility of the audience responding to a specific call-to-action.

Research Questions:

- What kinds of emotional appeals do each organization employ in their print advertisements?
- What are the similarities and differences between the two nonprofits’ deployment of emotional appeal in their print ads?
- What is the rhetorical purpose and impact of each center’s strategic approach?

Chapter 3. Methodology

According to Doan (2017), the concept of rhetoric has been one that has held much value from the time of Aristotle (384-322 BC). In its initial stages, rhetoric was used to “help citizens persuade their audience to secure their rights to democracy”; today, however, “rhetoric is used in the business field to influence consumers’ decisions” (p. 31). Regardless of the form it may take in present times, rhetoric has always been used to appeal to the masses in some capacity. The modes of appeal associated with this persuasive tool include *ethos*, *pathos*, and *logos*. Ting (2018) notes that these modes of persuasion are conveyed through ethics, emotions, and rationale. These three modes each stand independently but can typically be intertwined when trying to persuade the consumer. Aristotle shared in his original writings concerning rhetoric that emphasis should be placed on the author, the argument, and the reader (Varpio, 2018). When taken together, these facets lay the foundation for effective persuasive tactics.

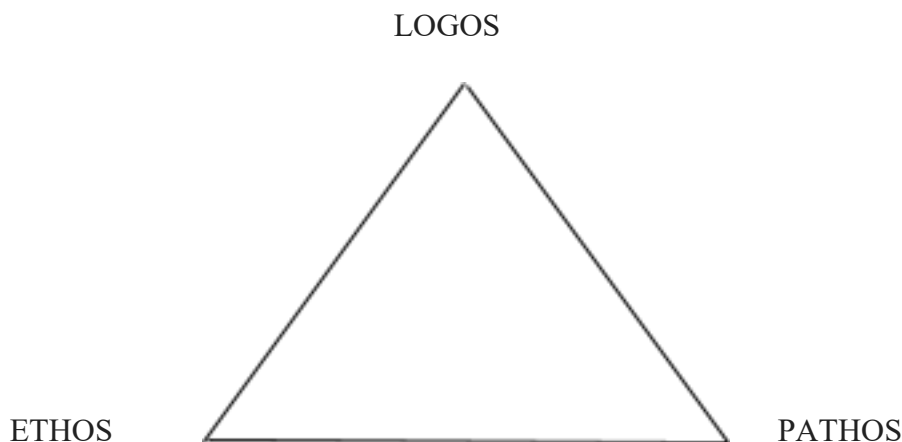
Ethos refers to the character or reputation of the writer. Varpio (2018) notes that “it refers to the character of the writer, including his/her credibility and trustworthiness. The reader must be convinced that the author is an authority and merits attention” (p. 207). *Ethos* appeals to one’s credibility and trust in the speaker/writer. Often in advertising the indicators of this are shown by: (1) appealing to similarities with one’s audience, (2) showing respect, or (3) using ingratiation or self-criticism (Ting, 2018).

Pathos refers to the emotional response elicited in the reader or viewer. Within the framework of advertising, “the elements that make up *Pathos* include music and emotional images” (Doan, 2017, p. 31). In its simplest form, *pathos* appeals to emotions. Indicators of this include mentioning feelings, using emotive words to manipulate feelings, and mentioning values that trigger an individual's emotional state in hopes of persuading (Ting, 2018).

Logos refers to the use of logic. Varpio (2018) suggests that “it is an appeal to rationality, referring to the clarity and logical integrity of an argument” (p. 208). In essence, logos is rooted in the notion of logic and clear reasoning. Logos appeals to reason and uses several indicators to justify the means, including using argumentation, questioning, justification, claims, data, and examples (Ting, 2018). Below (figure 1), is an example of the Rhetorical Triangle as identified by Aristotle.

Figure 1.

Rhetorical Triangle by Aristotle



While *ethos*, *pathos*, and *logos* were born from the classical understanding of rhetoric, modern forms of mass communication and persuasion can also be understood using the three models of persuasive appeal. Alongside these three modes of rhetoric used in advertising, there is also visual rhetoric; however, it is not independent of three modes of persuasive appeal. Visual rhetoric is referred to as “a form of communication that uses images for creating meaning or constructing an argument” (Doan, 2017, p. 31). Non-profit organizations in their advertising and marketing schemes use many visual aids to communicate their message to the public. This is displayed through its inbound marketing—paid, owned, and earned media. Doan’s (2017) study

mentions that visual metaphors are a “common rhetoric, which presents in 43% of advertisements” (p. 34). Various forms and functions of visual rhetoric are often employed to arouse a certain state of emotion in a target audience for strategic purposes.

The use of rhetorical appeals in advertising has a direct relation to all three modes of rhetoric, mainly pathos. Doan (2017) notes that “rhetorical figures itself are not meant to convey semantic information. It focuses primarily on the implications of the way information is conveyed” (p. 32). In addition to the ways in which the information is conveyed, it is imperative for advertisers to select the ideal time for their content to be released. This concept of strategically releasing content during a specific period in time is referred to as *kairos*: *Kairos* is a Greek term that refers to an opportune time. According to Brinks (2019), “effective use of *kairos* strengthens your persuasion ability by considering how people are already feeling based on context” (para. 33). These facets, alongside visual rhetoric, have a strong presence in advertisements—most notably in nonprofit advertisements.

To answer the research questions, here, I conduct a rhetorical analysis of various artifacts created by The Susan G. Komen Breast Cancer Foundation and the American Cancer Society. I selected eight print advertisements (four from each nonprofit) by way of purposeful sampling. In choosing adverts from two of the largest and most well-known cancer research/advocacy organizations, and given the limited scope of this study, it provides a solid foundation upon which future research might build and expand. Because of the sampling method here employed, I will not make claims of causation nor correlation, nor either discuss apparent effectiveness of the ads. The purpose is to, rather, tease out the ways in which these organizations appeal to constituents’ emotions for strategic purposes. The first step in this process will be identifying the context of the artifacts. This is inclusive of identifying what the artifact is and what it says.

Second, identifying and describing the rhetorical situation, i.e. the audience, author, purpose, and chosen medium. Third, connecting the claims, support, and warrants of the artifact. Finally, analyzing each artifact by focusing on the rhetorical situation, that is, its appeal, devices, and tone.

Chapter 4. Findings & Analysis

This research employs rhetorical analysis to investigate how the two cancer organizations leverage emotional appeals in their print ads. The analysis cites instances of the use of rhetorical devices—such as personification, repetition, and imagery—in print advertisements by the Susan G. Komen Breast Cancer Foundation and the American Cancer Society. In the analysis, I also describe the relationship between rhetorical devices and rhetorical appeals: namely, *pathos*, *ethos*, *logos*, and *kairos*. I include a total of eight artifacts in the analysis; four from each organization. The four ads from the Foundation represent two different campaigns (two ads each), and the same for the Society. It is important to note that print advertisements were chosen over other forms of media because it is static. Research has shown that “92% of 18 to 23-year-olds think it is easier to read printed material than digital material [...] consumers exposed to print ads were 34% more trusting of them compared to the digital counterparts’ (Berard, 2019, para. 8).

For each artifact, I first establish the broader context in which the advertisement was published. Next, I identify instances in which the ad employs rhetorical devices, such as personification, imagery, and repetition. Then, I describe how each of those devices function as a rhetorical appeal—to *pathos* (emotion), *ethos* (credibility), and/or *logos* (logic)—to persuade the target audience. While each of the appeals play a specific role in the organizations’ persuasive tactics, emphasis is placed on *pathos*. In the forthcoming chapter, I discuss why appeals to pathos are so prevalent in these types of ads. The purpose of the analysis is to suggest relationships between rhetorical devices used, the types of rhetorical appeals they engender, and how they function together to make an argument; specifically, how they work to forward a call-to-action for the two organizations’ constituents. Each artifact will be listed in chronological order. The

first set of artifacts that will be analyzed will be from the Foundation. This will be followed by the Society's print ads.

The first campaign was launched by the Foundation in 2012 and was called "*I am Susan G. Komen for the Cure.*" The Foundation's rebranding in that campaign was in response to the controversy surrounding the nonprofit's choice to discontinue its financial support of Planned Parenthood. In 2017, the Foundation launched another campaign: "*More than Pink.*" This campaign was geared towards raising awareness for women with metastatic breast cancer.

Similarly, the American Cancer Society launched two major campaigns: "*Making Strides Against Breast Cancer*" in 2017 and "*Younited*" in 2019. Both campaigns were focused on raising awareness and funding for the organization and did so in large part by organizing "cancer walks." These events were promoted in the Society's print ads during that time, which are the focus of this analysis. However, through the use of print ads, social media, and influencers, the impact and exposure of its campaigns appears significant.

Figure 2.

I am Susan G. Komen for the Cure *print ad by the Susan G. Komen Breast Cancer Foundation*



They told me I had Stage IV breast cancer.
They told me there was little hope.
They clearly don't know me.

**I AM SUSAN G. KOMEN
FOR THE CURE.**

Bridget Spence

As a senior in college, Bridget Spence was diagnosed with Stage IV breast cancer. She was told there was no hope, but Susan G. Komen for the Cure® connected Bridget to a cancer center where she found a doctor who believed there was. That same doctor has fought alongside Bridget for seven years. And although, today, she has tumors in her bones, her liver and her lungs, Bridget still has hope.

**Help cure breast cancer and save women's lives.
Visit komen.org**

susan g.
Komen
FOR THE
cure.

This artifact is a print advertisement released by the Foundation during breast cancer awareness month, in October of 2012. The timing of the “*I am Susan G. Komen for the Cure*” campaign is an appeal to *kairos*; that is, launching this campaign at an opportune time. The target audience for this campaign included those either directly affected by breast cancer (i.e. patients or family/friends of patient), and those who are indirectly affected by it. The purpose of this advertisement is to raise awareness and funding (through donations), and to do so by shedding light on the emotional state of a patient dealing with stage IV breast cancer. The print ad tells the story of Bridget Spence, a college student who was diagnosed with the disease and was told that there was no hope for her case, but the Foundation felt otherwise. Through Bridget’s story, the Foundation was able to raise awareness on the issue of cancer and provide a sense of hope through this narrative.

As noted above, the Foundation employs various rhetorical appeals in its strategic messaging. While there is no direct appeal to *logos*, the ad leaves room for viewers to make their own analysis of its validity and conclude that the work the organization is doing is great — needing further support. The imagery suggests that the cancer patient is hopeful and optimistic for her future fight with the support of the nonprofit. If this nonprofit has the ability to put a smile on the cancer patient’s face, then there is a possibility of giving hope to other cancer patients. Such an appeal makes the case to readers that they should take action to support the organization, despite the lack of quantitative evidence to support its claim.

The appeal to the nonprofit’s authority (*ethos*) is evident in this ad. First, the Susan G. Komen logo is placed in the right-hand corner of the ad, which serves as a reminder to the reader, a sort of visual cue, that reinforces the Foundation’s ethos and brand. Second, Bridget’s quote is followed by her signature, which further validates trust in the nonprofit. The patient’s

signature adds value to the artifact by making it more personal and building trust in the audience. By allowing the nonprofit to use her photograph for the print ad shows that she is testifying to the organization's values. Third, alongside Bridget's signature, the photograph shows her wearing the Foundation's breast cancer pin. By telling Bridget's story, the Foundation instills a hopeful confidence in their work, therefore reinforcing their *ethos* in the mind of the reader.

The visual representation of a cancer patient, here again, is an appeal to *pathos*. In this portrait shot, Bridget seems hopeful and optimistic in both expression and language. One type of rhetorical device that is much employed across the Foundation's campaigns, especially, is personification, which is an attribution of a human characteristic given to something that is nonhuman (Delbaere, McQuarrie, & Phillips, 2013). In this specific artifact, personification draws on the experience of an individual cancer survivor (Bridget) to illustrate the lifesaving work the Foundation does. By placing a face and individual story in this advert, the Foundation personifies the fight against cancer, which in turn appeals to the readers' emotions. In Bridget's story, she notes: "they told me there was little hope. They clearly don't know me." The language used, here, to reinforce Bridget's experience, is an example of repetition — another type of rhetorical device that relies on alliteration or repeating sentence structure to emphasize a point.

The nonprofit's call-to-action further appeals to viewers in an emotional way: "Help cure breast cancer and save women's lives." This language makes the reader a part of the journey and implies that their assistance by donation or support could possibly save a life. The implication here goes beyond Bridget's story; the appeal is to all women with breast cancer. Finally, the use of the color pink (the universal color for breast cancer)—whether font color, Bridget's clothing, the brand's logo, or the pin on her shirt—are examples of the imagery being rhetorically employed. The use of these rhetorical devices in each advert is necessary as it is used in order to

appeal to *ethos*, *pathos*, and *logos*. The campaign focused on four women from different backgrounds who share in their fight against breast cancer. The ads released by the nonprofit used positive emotions to communicate its key message. Similarly, the following artifact tells the story of Alanthea, a New York native and grandmother, who fought for her children and grandchildren. This print ad, much like the others in this specific campaign, rely on personal testimonies to further convey its messaging.

Figure 3.

I am Susan G. Komen for the Cure *print ad by the Susan G. Komen Breast Cancer Foundation*



My grandchildren don't know about breast cancer.
My grandchildren don't know how hard I've fought.
But my grandchildren know that I'm here.

**I AM SUSAN G. KOMEN
FOR THE CURE.**

Alanteia Peña

Alanteia Peña was diagnosed with breast cancer just after learning that both of her daughters were pregnant. And everything she'd been looking forward to became everything she was going to miss. But a non-profit center—locally funded in part by a grant from Susan G. Komen for the Cure—covered Alanteia's mammograms, mastectomy and reconstructive surgeries. So today, she's spending lots of time babysitting.

**Help cure breast cancer and save women's lives.
Visit komen.org**

**SUSAN G.
KOMEN
FOR THE CURE.**

Like the ad that features Bridget, this one was also a part of the “*I Am Susan G. Komen for the Cure*” campaign that launched in October 2012, during Breast Cancer Awareness month. This specific artifact was featured in *Essence* magazine, among other publications. *Essence* magazine’s target demographic is women of color. By placing Alanthea’s story in the magazine, it not only appealed to the demographic but provided women of color with information concerning being tested. Much like the former (Bridget’s Story), the purpose of this advertisement is to raise awareness and funding. The print ad tells the story of Alanthea Pena, a grandmother who was diagnosed with breast cancer. She notes that her grandchildren are not aware of her sickness and fight with breast cancer. A nonprofit center partnered with the Susan G. Komen Breast Cancer Foundation, and assisted Alanthea with treatments and surgeries. Through Alanthea’s story, the Foundation was able to shed light on the assistance given to a cancer patient, furthering their mission to increase awareness and support.

The Susan G. Komen Breast Cancer Foundation employs various rhetorical devices in its strategic messaging in order to make an appeal to *ethos*, *logos*, and *pathos*. This artifact, similar to the former, lacks a direct appeal to *logos*. The print advert provides readers with the ability to determine the rationale of its content. The imagery suggests that the cancer patient is hopeful and optimistic for her future fight with the support of the nonprofit. Alanthea’s positive outlook on her fight with cancer, provides a sense of hope for others. This in turn would persuade the viewer to support the organization without statistical backing or support.

The appeal to the nonprofit’s authority (*ethos*) occurs several times in this ad. First, the Susan G. Komen logo is listed in the right-hand corner of the ad, verifying its authority. Second, Alanthea’s quote is followed by her signature, which further validates trust in the nonprofit. By allowing the nonprofit to use her photograph for the print ad shows that she is testifying to the

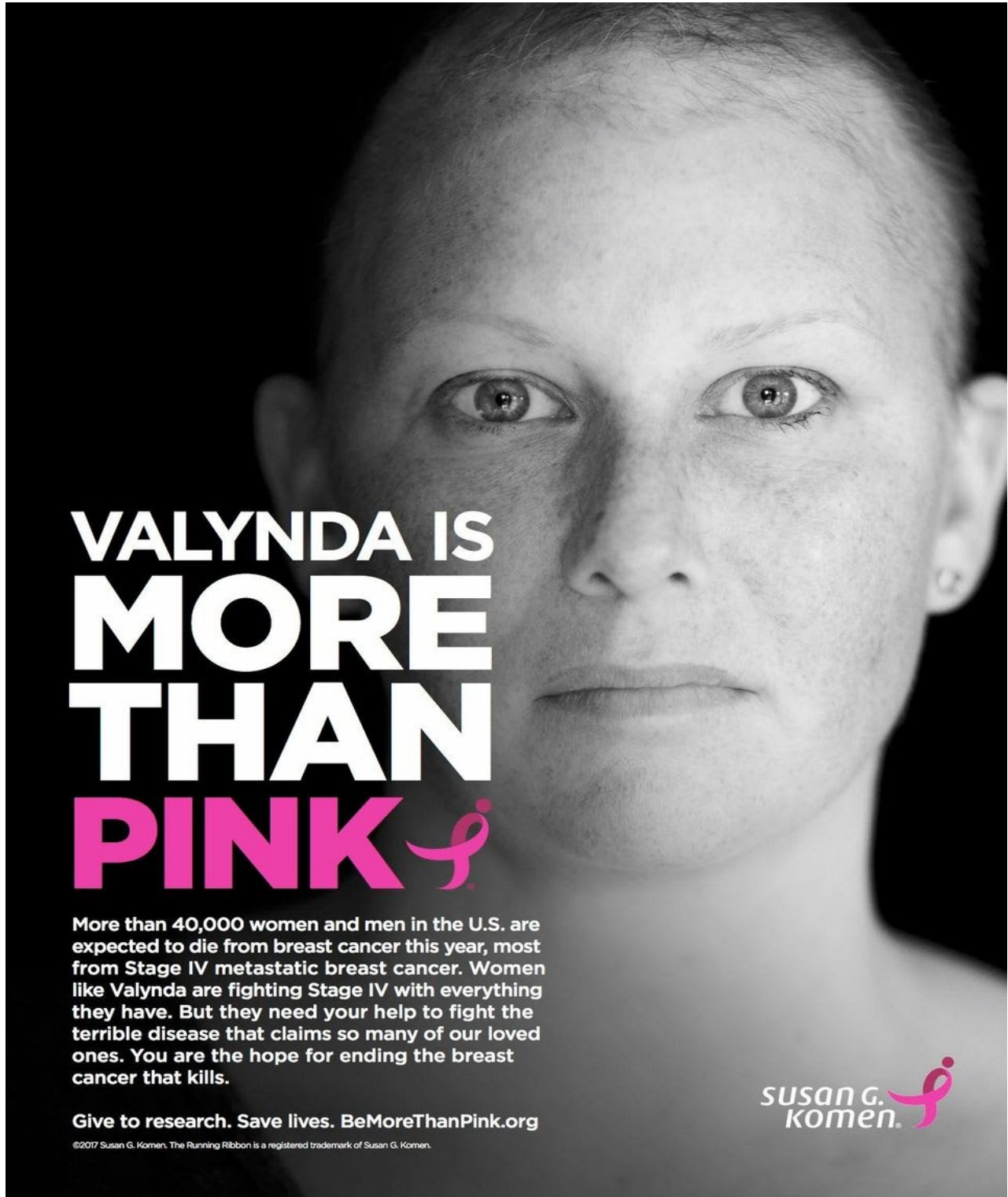
organization's values. Third, alongside Alanthea's signature, in the photograph she is wearing the Susan G. Komen breast cancer pin. Similar to Bridget's ad, in this one the Foundation instills, the Foundation instills a hopeful confidence in their work, therefore reinforcing their *ethos* in the mind of the reader.


The visual representation of a cancer patient, here again, is an appeal to *pathos*. In this portrait shot, Alanthea, the cancer patient, seems hopeful and optimistic in both expression and language. This, much like the previous advert, this one also employs personification to project and reinforce a message of strength. Alanthea's language in this ad shows viewers that she is hopeful and willing to put up a fight against cancer. "My grandchildren don't know about breast cancer. My grandchildren don't know how hard I've fought. But my grandchildren know that I'm here." Another rhetorical device, repetition, is also employed in this ad. The use of repetition here shows readers that Alanthea was not willing to give up and her reason to fight was her grandchildren. This language not only appeals to one's quality of life, but also to life expectancy, and would then encourage viewers to donate to this cause as it can help to save a life.

The final two artifacts from the Susan G. Komen Breast Cancer Foundation were released in 2017. These print adverts share two very different stories. The first tells the story of Valynda, a cancer patient. This advert is followed by Oscar De La Hoya's story and commitment to the cause. The goal of this campaign was to raise awareness and funding for the nonprofit.

Figure 4.

More Than Pink print ad by the Susan G. Komen Breast Cancer Foundation




**VALYNDA IS
MORE
THAN
PINK** 

More than 40,000 women and men in the U.S. are expected to die from breast cancer this year, most from Stage IV metastatic breast cancer. Women like Valynda are fighting Stage IV with everything they have. But they need your help to fight the terrible disease that claims so many of our loved ones. You are the hope for ending the breast cancer that kills.

Give to research. Save lives. BeMoreThanPink.org

©2017 Susan G. Komen. The Running Ribbon is a registered trademark of Susan G. Komen.

susan g. komen. 

In 2017, the Susan G. Komen Breast Cancer Foundation, alongside the Dalton Agency, created and launched a PSA campaign to raise awareness for stage IV metastatic breast cancer (Olenski, 2017). The Foundation created the idea for this campaign and the Dalton Agency developed its creative vision. Similar to the former campaign, the purpose of this advertisement is to raise awareness and funding (through donations). The advert first establishes the importance of the issue by stating that “more than 40,000 women and men in the U.S. are expected to die from breast cancer,” and then follows with a call to action: “but they need your help to fight the terrible disease that claims so many of our loved ones. You are the hope for ending the breast cancer that kills. Give to research. Save Lives.” The Foundation leads by providing the reader with the prompt to donate to the cause, such as citing statistics to emphasize how many people die from breast cancer. Using data in this way is a rational appeal—*logos* in the rhetorical triangle.

The ad establishes *ethos* by strategically placing the Susan G. Komen logo at the bottom right - indicating that the message in the ad is coming from the Susan G. Komen Breast Cancer Foundation, which is a well-known nonprofit organization. The headline of the ad mimics the colors of the Foundation’s logo to reinforce its brand identity to suggest to the reader that the argument in the text is from Susan G. Komen, thereby establishing *ethos*.

The visual representation of a patient in the ad is an appeal to *pathos*; that is, a means to elicit an emotional response in the audience. In the advertisement, Valynda, the cancer patient, looks sad. By humanizing the disease, and especially by showing an individual whose hair has fallen out due to treatment, the ad is intended to make the reader feel sympathy for all breast cancer patients, and in so doing make them more likely to donate to the Foundation. The advertisement mentions that cancer is a terrible disease that has claimed so many of “our”

(inclusive language) loved ones. The imagery depicted and language used creates feelings of nostalgia for the reader. Similarly, the ad uses language such as “you are the hope” and “save lives” as a call-to-action to draw the reader in. This makes the viewer feel important and included in this process, which makes them more likely to support the Foundation’s cause. The emotions derived here are ones of hope and resilience, and the language used here warrants the connection between the author and the audience.

The image provided is a close-up shot of the cancer patient. In doing so, the ad is attempting to stimulate a level of intimacy for the viewers by using a kind of visual language that relies on proximity. The assumption here is that the individual viewing this is or knows someone who has been affected by this disease. Finally, we can see *kairos* being displayed in this advertisement by its acknowledgment of the increased rate of potential cancer patients. In addition to this, *kairos* is seen through the nonprofit’s timely launch of the PSA campaign during breast cancer awareness month in October of 2017. The implications of this encourage the reader to further support the Foundation’s efforts.

Figure 5.

More Than Pink print ad by the Susan G. Komen Breast Cancer Foundation



**I AM
MORE
THAN
PINK**

I am Oscar De La Hoya. In 1990, I lost my mother to breast cancer. I've committed to providing continued support for breast cancer centers and programs around the world in honor of her memory and on behalf of all those affected by this disease.

**Act. Donate. Get involved.
komen.org/MoreThanPink**

SPECIAL THANKS TO OUR SUSAN G. KOMEN® PARTNERS:
American Airlines Bank of America CONDÉ NAST SIMON

susan g. Komen.

© 2016 Susan G. Komen®. The Running Ribbon is a registered trademark of Susan G. Komen. To obtain a copy of Komen's latest financial report, visit komen.org/Donate/DisclosureStatement.html.

This artifact was released during the “More Than Pink” campaign launched by the Foundation in 2016 (during breast cancer awareness month—an appeal to *kairos*). This advert was another product of the Dalton agency and its purpose was to encourage the general public to support the Foundation. There are thousands of Americans who are diagnosed with breast cancer each year. This ad tells the story of a cancer patient through the lens of her loved ones. This print advertisement encourages its readers to act, donate, and volunteer to the cause.

The advertisement features a boxing professional who explains the story of his involvement with the Susan G. Komen Breast Cancer Foundation. De La Hoya uses his platform to encourage others to donate, in hopes of providing relief and assistance for cancer patients. The appeal to emotion is employed by sharing his mother’s battle with cancer, this in turn displays the emotional toil cancer has not only on the patient but also on their loved ones.

The appeal to authority (*ethos*) is prevalent in this ad. First, by having Oscar De La Hoya endorse the nonprofit and stand alongside them in this fight, it shows that the organization is credible. Second, similar to the nonprofit’s other print ads, the logo of the organization is in the bottom right corner. Third, at the bottom of the ad, there is a list of sponsors who further endorse the credibility and validity of the organization’s claims.

In the ad, De La Hoya is pictured in a fighting stance, alluding to positive emotions such as hope and a willingness to fight. While his mother passed from cancer, he is still fighting for those suffering from this sickness. De La Hoya’s stance is an invitation to readers to get involved in this fight against breast cancer. The call to action here prompts readers to act, donate, and get involved. Audiences will be emotionally drawn into this ad as it shares the story of one’s fight with cancer from the perspective of a loved one. Cancer not only affects the patient, but also

their loved ones. The implication here is that cancer patients are not alone in this fight, which further evokes emotions of hope in their fight against cancer and for their quality of life.

Emotional appeals are often used in media advertisements; most notably in nonprofit advertising. The Foundation utilized both rhetorical devices and appeals to strengthen its message. The first campaign analyzed, focused heavily on the use of rhetorical devices such as personification, imagery, and repetition to appeal to *ethos*, *pathos*, and *logos*. The emotions conveyed from the ad evoke feelings of hope and joy. Print adverts from the second campaign, provided a different approach from the former. While both campaigns provided narratives, the first campaign focused on personal testimonials and the latter on calls-to-action. The “*More than Pink*” campaign provided readers with statistical data and information on joining in the fight from the perspective of a patient’s loved one.

Unlike the Foundation’s narrative approach to its strategic messaging, the Society focuses more on text and calls-to-action. Both campaigns maintain a communal approach—standing united for the cause—which then prompts the audience to respond. These campaigns do not display the rhetorical devices mentioned above in the ways that the Foundation does, however, there are instances where these devices can be identified.

Figure 6.

Making Strides Against Breast Cancer *print ad by the American Cancer Society*



Share your
HOPE
so no one walks alone.

Making Strides Against
Breast Cancer of Albany

October 15, 2017
Washington Park Parade Grounds

Join us for the American Cancer Society Making Strides Against Breast Cancer walk to help save lives, celebrate survivors, and honor loved ones lost. With every dollar raised, we're able to make a bigger impact by helping conduct innovative research, promote early detection, and simply provide a hand to hold.

 **MAKING STRIDES**
Against Breast Cancer®
American Cancer Society

Figure 7.

Making Strides Against Breast Cancer print ad by the American Cancer Society



Share your
HOPE
so no one walks alone.

 **MAKING STRIDES**
Against Breast Cancer®

 American
Cancer
Society®

**Making Strides Against
Breast Cancer of
Volusia/Flagler**

October 28th, 2017
Walk Starts at 9:00am

Riverfront Park
Beach Street, Daytona Beach

Join us for the American Cancer Society Making Strides Against Breast Cancer walk to help save lives, celebrate survivors and honor loved ones lost. With every dollar raised, we're able to make a bigger impact by helping conduct innovative research, promote early detection, and simply provide a hand to hold.

REGISTER ONLINE TODAY AND
LEARN HOW YOU CAN MAKE A
DIFFERENCE IN THE FIGHT AGAINST
BREAST CANCER!

For more information or to sign up,
please contact:

Cheryl Sullivan at 386.274.3274
x5857 or email Cheryl.Sullivan@
cancer.org.

MakingStridesWalk.org/volusiaflagler
1.800.227.2345

©2016 American Cancer Society, Inc. 16-08853P

Figures 6 & 7 were released by the American Cancer Society in 2017, during Breast Cancer Awareness month. The launch of this campaign and initiatives during such an ideal time appeals to *kairos*. The purpose of the ad was to promote awareness and support for the nonprofit's walk for cancer. This walk celebrates and honors survivors as well as those who lost their loved ones to cancer. In these print ads, similar to those mentioned above, the organization establishes ethos by strategically positioning their brand logo at the bottom of the image.

Pathos is prevalent in both ads, as both project feelings of joy, happiness, and positivity. The imagery shows photographs of previous walks held by the nonprofit, with cancer and non-cancer patients standing together for a cause. The colors used in the image are light and pay homage to the cause. The language in both print ads are similar, but powerful. Both artifacts lead with the quote "Share your hope, so no one walks alone." This language prompts the idea of inclusion for all. This is followed by a call to action by the Society, encouraging its audience to join in making strides against breast cancer. In addition to this, the nonprofit encourages the audience to donate. The implications of this is for every dollar raised, the organization is closer to making bigger strides in research, early detection, and support.

In 2019, the Society launched the "*#Younited*" campaign, which is geared towards cancer patients and their loved one's standing united for the cause. This campaign, unlike the former, uses candid photographs of cancer patients to be the face of the campaign. While the print adverts use very few words (text), the imagery utilized is strong.

Figure 8.

Younited print ad by the American Cancer Society



Figure 9.

Younited print ad by the American Cancer Society



In the Fall of 2019, during breast cancer awareness month, the American Cancer Society launched a campaign called #Younited. The strategic placement and launch of this campaign is an appeal to *kairos*. This campaign's purpose is to raise awareness in the fight against breast cancer. Both ads carry with it the name of the campaign, across the chest of the cancer patients. The credibility of each ad is shown through the presence of the Society's logo.

Pathos is prevalent in both print ads. Both cancer patients seem hopeful in their fight against cancer and the imagery is powerful in its depiction of patients and supporters united for a common cause. The photographs shown across the upper chest and abdomen (in black and white) display previous marathons hosted by the nonprofit organization in hopes of raising awareness and funding to further breast cancer research.

Written on top of these collages is the name of the campaign #Younited (in pink—which represents breast cancer), which not only plays on the imagery, but also sends a subtle message to the viewer that cancer patients are not alone in this fight. Figures 8 and 9 use inclusive language: “what unites us, ignites us.” The implications of this points to breast cancer uniting viewers as a community, but also being the factor that will cause viewers to act, fight, volunteer, and advocate for cancer patients. Figure 9 provides viewers with a call to action, that is joining in the fight against breast cancer. Both adverts employ the use of personification in an effort to appeal to *pathos*—that is, the emotion of the reader. It is important to note however, the use of this rhetorical employed in different ways between the Foundation and the Society. This advert personifies the fight against cancer as a communal effort, whereas the Foundation uses individual patient testimonials. By using two cancer patients who seem hopeful, in spite of their fight with cancer, it instills hope in the reader.

Chapter 5. Discussion

In 2017, a study was conducted by CBS News to identify the significance of cancer and its effects, which revealed that 54% of Americans have been or know a family member diagnosed with cancer. Regardless of the type of cancer, this sickness is one that is aggressive and takes a toll on the human body. Cancer research and advocacy centers are aware of the emotional rollercoaster the disease takes on the patient and their loved ones. With these factors in mind, these organizations are able to construct messages that raise awareness for this cause, support families, and garner funding for research.

The Foundation and the Society are two of the largest nonprofit cancer foundations in the United States. While the former focuses solely on breast cancer and its various forms, the latter targets several types of cancer. Both nonprofits, however, in their strategic approach and communication, have found ways to connect with their audiences in hopes of fulfilling their respective missions. Previous research confirms that nonprofit organizations must raise funding to remain afloat. Therefore, through the use of print advertisements and other forms of strategic communication, nonprofit organizations are able to construct messages that appeal to target audiences for a specific purpose or purposes—usually a call-to-action such as donate money or volunteer time.

My rhetorical analyses suggest two major similarities between the organizations' emotional appeals. First, the emergent themes are dependent on the types of rhetorical devices employed. Each of these nonprofits were able to illustrate themes through shared rhetorical devices and appeals. This study highlights the use of rhetorical devices and appeals for the purpose of emotionally incentivizing donations. In addition to the types of rhetorical devices used, the second recurring theme that emerges from the analysis is that both organizations'

employ consistent messaging across advertisements. As mentioned previously, nonprofit organizations construct messages that appeal to its audiences in hopes of a favorable response. The study shows that there is consistency in both organizations’ messaging: to act and donate. Through the use of similar rhetorical devices (such as personification, imagery, and repetition), and keeping the content of the messaging consistent, the organizations attempt to raise support for their work and mission.

The analysis reveals certain emotional themes that function together to persuade the audience to respond to the calls-to-action. These themes were strategic for the communication of various messages by the nonprofits in the study. The Foundation and the Society provide readers with a sense of connection to the ads by evoking emotions of hope, defiance, and happiness—all of which prompt a call-to-action (act, donate, get involved). The recurring theme of hope is a common trope that is relevant to the work and mission of both nonprofits. Table 1 identifies instances of the Foundation’s use of rhetorical devices, appeals, and the emotions evoked.

Table 1.

Susan G. Komen Breast Cancer Foundation’s use of Rhetorical Devices and Appeals

Item	Rhetorical Devices	Most Prevalent Rhetorical Appeals	Emotions Evoked
Figure 2. Bridget Spence -“I am Susan G. Komen for the Cure”	personification, repetition, imagery, signature	ethos and pathos	positivity, hope, joy, willingness to fight, unity
Figure 3. Alanteia Pena -“I am Susan G. Komen for the Cure”	personification, repetition, imagery, signature	ethos and pathos	positivity, hope, joy, willingness to fight, unity
Figure 4. Valynda - “More than Pink”	personification, imagery	pathos and logos	sadness, fear, hope, unity

Figure 5. Oscar De La Hoya - “More than Pink”	personification, imagery	ethos and pathos	hope, willingness to fight, unity
---	--------------------------	------------------	-----------------------------------

Unlike the Foundation, the Society relies heavily on repeating design elements across most of its adverts. Each artifact mirrors the next, lacking diversity in terms of its content. The approach of the Foundation in comparison to the Society shows significant differences. While this is the case, Table 2, below, identifies the use of rhetorical devices, appeals, and the emotions evoked in each ad.

Table 2.

American Cancer Society’s use of Rhetorical Devices and Appeals

Item	Rhetorical Devices	Most Prevalent Rhetorical Appeals	Emotions Evoked
Figure 6. “Making strides against Breast Cancer”	personification, metaphor, imagery	pathos	hope, support, unity
Figure 7. “Making strides against Breast Cancer”	personification, metaphor, imagery	pathos	hope, support, unity
Figure 8. “Younited”	personification, imagery	pathos	unity
Figure 9. “Younited”	personification, imagery	pathos	unity

As noted in Chapter 2, nonprofit organizations elicit various forms of emotions in their advertisements to gain a favorable response. Feelings of hope, fear, and sadness are the most common. Additionally, Zhang et al. (2014) suggests that emotional appeals used in cancer center advertisements focus on one of two things: survival or quality of life. The ads released by these nonprofit organizations appeal to both persuasive techniques. My analysis of the Foundation’s and Society’s campaigns support this claim; each ad in some way underwriters the notion that

survival and/or quality of life is very important. Table 3, below, illustrates the types of messaging and language that the ads rely on to forward such assumptions.

Table 3.

Persuasive Techniques: Focus on Survival or Quality of Life

Focus on Survival	Quality of Life
Happiness, hopeful: Identified in all campaigns from both organizations	Individualized care (For patient): Identified in the Foundation’s first campaign
Uses fighting language (battle, fight, etc.): Identified in the Foundation’s first campaign and the Society’s second campaign	Involvement of supporters & loved ones: Identified in all campaigns from both organizations
Evoke Fear, Sadness: Identified in the Foundation’s second campaign	Patient’s response: Identified in the Foundation’s first campaign

My rhetorical analyses of the ads provide additional insight into the themes outlined in the tables. That is, the rhetorical devices that each organization employs—personification, repetition, imagery, etc.—for the most part function to appeal to the readers’ emotions (*pathos*). Those rhetorical moves, in turn, underwrite the claim that the two most important themes in the fight against cancer are a) survival and b) quality of life. They communicate specific messages and connect with the audience at an emotional level. The artifacts used images and texts as rhetorical devices to achieve a desired effect. While leading with feelings of hope and positivity, the nonprofits are able to strategically close with a call-to-action that prompts the reader to respond accordingly. In addition to the repetitious use of these themes, the use of rhetorical

devices in the print adverts enhance the richness of their claims. The ads from the Foundation included metaphor, personification, repetition, and imagery. Similarly, the Society used rhetorical devices such as imagery and personification. Imagery is used in each artifact for visual enhancement. Whether the ad displays a cancer patient, endorser, or a crowd, the image enhances the narrative. The play on words adds another level of depth and persuasion that draws the reader into the narrative.

Similarities and Differences. As discussed, the Foundation and the Society employ the rhetorical devices of personification, imagery, and repetition to appeal to their audiences' emotions. The emotions evoked are hope, defiance, and happiness. In addition, both organizations provided their audiences with a call-to-action. Whether audiences were encouraged to act through volunteering or donating money, the overall goal for both organizations remained the same.

While there are some similarities between these organizations, the differences are significant. The print adverts published by the Foundation tell a story. Each artifact provides an account for a narrative, shedding light on the ills of cancer, how it affects both the patient and their loved ones. This tactic is personal and draws the reader into the narrative; which in turn, connects the reader to the story and persuades them to act in support of the cause. The Society, in their strategic approach, only provides readers with visual aid and text. In both campaigns launched by the Society, the text for each ad merely replicates the content of the image. The organization fails to provide the reader with a narrative; rather, it simply provides them with a call-to-action. The use of personification is different for each organization. The Foundation relies on individual stories (narratives), and the Society, while it does use images of people, doesn't rely on personification in the same way because they are presented as the "everyman" and

“everywoman”—they share their common fight against cancer, but fail to tell unique stories in the same way as the Foundation.

The argument can be made that because the Foundation focuses solely on a specific type of cancer, more emphasis is placed on how the message is conveyed. In comparison to the Society’s approach, that is, a general campaign that lacks a personal touch. It’s possible that, because the Foundation focuses on breast cancer, specifically, they are able to construct narrative messaging in the ways described above. The Foundation’s consistency shares a common denominator that is specific enough so that the narrative personification does not exclude some audiences. Such an approach is more difficult for the Society, considering they work to address many different types of cancer. If the Society tried to use narrative personification in the same way the Foundation does, for example, by telling one of their constituent’s story about overcoming lung cancer, they may exclude patients with other types of cancer. In this way, the data perhaps suggest that the Society’s lack of focus on individual stories in their ads is intentional, to avoid this happening; or, at the very least, if unintentional, helps them cast a net as wide as possible.

Personification and Unity. This study identified two major themes employed by both the Foundation and the Society. One theme takes on the form of a rhetorical device and the other in response to the emotions evoked in the print adverts. Both organizations utilized the rhetorical device, personification, in its strategic messaging to further drive it’s point home. However, the way this rhetorical device is employed, is different for each organization. For the Foundation, personification is used to humanize the patients fight against cancer—this characteristic is the same for all of its adverts. By placing cancer patients in these ads, it illustrates the lifesaving work on part of the Foundation. The narratives conveyed by Susan G. Komen, tell individualized

stories in comparison to the Society. Personification in the adverts released by the Society take on a different approach. The Society's adverts personify the fight against cancer as a communal effort. Meaning, unlike the former, the organization does not tell individualized stories, rather it shows imagery of individuals in a group setting—standing together as a collective front for the cause. Personification in this context is important as it connects the reader with what is being personified (print ads). Often, it can help the reader better understand the context of the advert and sympathize, which in turn can lead to a positive response in relation to calls-to-action.

Similarly, the theme of unity is one that is recurring amongst the two nonprofit organizations. However, the approach utilized to convey this message is different. For the Foundation, unity is identified in the adverts through its language. The ads prompt readers to stand with cancer patients and donate in hopes of curing breast cancer and saving women's lives. While the Foundation's approach is subtle in this way, the message of unity can still be identified in each of its artifacts. In both campaigns launched by the Society, the language and imagery used points directly to unity. In the first campaign, the organization notes that readers should share their hope, so no one walks alone. This statement rest on top of a photograph from one of the organizations walks (standing on its communal approach). In addition to this, its second campaign the imagery displayed cancer patients with a collage of individuals standing together and the quote "what unites us, ignites us." Unity, in any capacity is important, because it shows that individuals are willing to stand together for something, they believe in. Most notably for this study, unity is visualized to further the Foundation's and the Society's missional awareness. By humanizing this disease, employing the use of rhetorical appeals (*pathos, ethos, logos*), these organizations are able to gain support and raise awareness.

Rhetorical Purpose. It can be concluded that the rhetorical purpose is to arouse viewers' emotions in hopes of persuading them to yield to the call-to-action on part of the nonprofits strategic messaging and approach. As noted in Chapter 2, nonprofit organizations are tax-exempt groups, falling within the 501(c)(3) category of charities. Funding for nonprofit organizations is provided by the government, private foundations, and the general public. However, in regard to health-related organizations, McCambridge (2019) notes that there is an estimated flat growth of 0.1%. These statistics suggest that, in the future, additional funding will be needed to ensure that these types of (health-related) nonprofits remain afloat. In fully understanding the need for financial assistance and backing, nonprofit organizations implement initiatives through their missional awareness (i.e. campaigns, fundraising events) to share their message and increase support.

Nonprofit organizations advertise their campaigns and fundraisers in an effort to further support their mission, and they often appeal to audiences' emotions to do so. Vater et al (2014) notes that emotional appeals are deployed in 85% of cancer center advertisements. This information suggests that the use of emotional appeals in nonprofit advertisements can be beneficial. Roozen (2013) affirms that there are two emotional impacts that should be taken into account when analyzing the effects of emotional appeals in advertising: the advertisement and the emotions evoked from it. The response to the emotions evoked will determine the effectiveness of the message conveyed by the organization.

While I don't here suggest that emotional appeals in nonprofit advertising are always effective, their seeming ubiquity in Foundation and Society advertising seems to suggest some efficacy; if such an approach didn't achieve desired effects, two of the largest and most impactful organizations in the United States wouldn't rely on them in their campaigns. Emotional appeals

in advertising have the potential to evoke various forms of emotions (i.e. joy, hope, sadness, fear, anger, etc.). Regardless of the type of emotion evoked, these appeals can have the power to persuade behaviors. This study identified how nonprofit organizations employ the use of emotional appeals in its strategic approach and messaging. By implementing rhetorical devices, appeals, and modes into its marketing tactics, these organizations have the ability to fulfil its mission: act, donate, support.

Chapter 6. Conclusion

My analysis suggests that cancer research and advocacy organizations—such as the Susan G. Komen Breast Cancer Foundation and the American Cancer Society—rely on emotional appeals in their print advertising, at least to some degree, in order to appeal to their constituents' emotions and solicit calls-to-action. As discussed in chapter II, the majority of the funds received by nonprofit organizations come from private foundations, government agencies, and the general public. In scenarios where the organization is in need of additional funding, these nonprofit's launch campaigns and fundraising events in hopes of gaining a favorable response. These nonprofit organizations often employ the use of advertising as a means to communicate with target audiences and the general public.

Roozen (2013) suggests that emotional appeals are more often employed in nonprofit advertising than in for-profit campaigns. This implies that nonprofit organizations are more inclined to focus on emotions in their strategic messaging; although, the study noted that there is limited research surrounding the effectiveness of the message. While Roozen's study stands by its claims, it can be argued that the use of these emotional appeals are effective as 85% of cancer centers utilize these appeals in their adverts (Vater et al., 2014). Regardless of this factor, nonprofit's employ varying ranges of emotions: happiness, anger, fear, sadness, hope, etc.

While nonprofit advertising employs the use of various emotions in hopes of gaining a favorable response, emphasis is placed on the overall goal, that is, its missional awareness. For both organizations in this study (the Foundation and the Society), the missional act is focused on raising awareness and calls-to-action. These calls-to-action provide readers with the opportunity to act, donate, and/or volunteer.

A rhetorical analysis was conducted to identify instances of emotional appeals in the print adverts of the Foundation and the Society. Findings from this study made note of each cancer organizations deployment of rhetorical appeals and devices. Each organization used various rhetorical devices—personification, repetition, imagery, etc.—to appeal to *pathos*, *ethos*, and *logos*. While both organizations focus on conveying their strategic through the use of emotional appeals, it can be concluded that the Foundation’s artifacts employ these devices and appeals more. The argument can be made that because the Foundation is focused on a specific type of cancer, their advertisements would be more personal versus the Society who focuses on several types of cancer.

Findings from this study revealed a number of interesting facts. First, the study identified a common rhetorical device across all campaigns from both organizations: personification. Although this device was common amongst the organizations, its use differed. The same claim can be made for the use of other rhetorical devices throughout the analysis. Another major finding from the study revealed three major emotions evoked from the print adverts, they are: hope, defiance, and happiness. While previous studies such as Roozen (2013) have noted that sadness is the most common emotion seen in these types of adverts, this study identifies positive emotions. Finally, this study showed the variation in strategic approach’s conveyed by two cancer organizations (the Foundation and the Society). The Foundation’s approach included telling personal stories and testimonials while the Society’s strategic messaging is generalized.

Limitations of Study

Given the nature of this study, the rhetorical analysis did not provide grounds for measuring the impact of the print adverts. Perhaps, expanding the body of data (artifacts), utilizing various forms of content (print ads, social media, videos, etc.) including more

organizations, or going further back in time to retrieve more data from each organization previous works, it could provide significant findings. The study focused on identifying instances of emotional appeals in the Foundation's and the Society's strategic messaging, as a means to provide suggestions for future research.

Recommendations for Future Research

This study provides grounds to conduct future research for emotional appeals in advertising in other areas outside of nonprofit advertising. These studies would not only be able to identify how these appeals are employed, but how it is translated by viewers of the content. It would even be possible to conduct a study to identify the dissonance between affective and cognitive messages. Additionally, identifying the kinds of emotions that are most effective in nonprofit advertising (positive/negative). In future, exploring positive and negative emotions in nonprofit advertising, then concluding on which is most effective.

Future studies can employ the use of other methods of research (focus groups, experiments, content analysis, etc.) that would provide grounds to measure the frequency of themes, success, and effectiveness of a campaigns. Another potential route that can be taken for future studies is to identify the relationship between gender and emotional appeals in nonprofit advertising; specifically, breast cancer. Similarly, a study can be employed to identify instances of Eudaimonic appeals, that is, human appeals—self-realization. Finally, building on this study, a data analysis can be used together with this research to analyze the impact of the print adverts on the target audience.

References

- American Cancer Society. (2019). *Get Involved*. Retrieved from American Cancer Society:
<https://www.cancer.org/involved.html>
- American Cancer Society. (2019, October 7). *American Cancer Society Launches New Campaign for Breast Cancer Awareness Month with Celebrity Influencers encouraging fans to join their team and "Get #YOUnited" in the Fight Against Breast Cancer*. Retrieved from American Cancer Society: <http://pressroom.cancer.org/2019-10-07-American-Cancer-Society-Launches-New-Campaign-for-Breast-Cancer-Awareness-Month-with-Celebrity-Influencers-Encouraging-Fans-to-Join-Their-Team-and-Get-YOUnited-in-the-Fight-Against-Breast-Cancer>
- Batra, R., & Stephens, D. (1994). Attitudinal effects of ad-evoked moods and emotions: The moderating role of motivation. *Psychology & Marketing*, 11, 199-215.
- Berard, M. (2019, September 3). *Print Advertising Vs. Social Media Advertising*. Retrieved from Busy Seed: <https://www.busyseed.com/print-advertising-vs-social-media-advertising>
- Brennan, L., & Binney, W. (2010). Fear, guilt, and shame appeals in social marketing. *Journal of Business Research*, 63, 140-146.
- Catlin, J. R., & Pechmann, C. (2016). The effects of advertising and other marketing communications on health-related consumer behaviors. *Current Opinion in Psychology*, 10, 44-49.
- CBS News. (2017, March 12). *CBS News poll: Majority of U.S. families touched by cancer*. Retrieved from CBS News: <https://www.cbsnews.com/news/cbs-news-poll-majority-of-us-families-touched-by-cancer/>

- Curtis, L., Edwards, C., Fraser, K. L., Gudelsky, S., Holmquist, J., Thornton, K., & Sweetser, K. D. (2010). Adoption of social media for public relations by nonprofit organizations. *Public Relations Review, 36*, 90-92.
- Delbaere, M., McQuarrie, E. F., & Phillips, B. J. (2011). Personification in advertising. *Journal of Advertising, 40*(1), 121-130.
- Doan, V. X. (2017). Rhetoric in advertising. *VNU Journal of Science: Policy and Management Studies, 33*(3), 30-35.
- Dolnicar, S., & Lazarevski, K. (1983). Marketing in non-profit organizations: An international perspective. *International Marketing Review, 26*(3), 275-219.
- Foss, S. K. (2018). *Rhetorical criticism: Exploration & practices*. Waveland Press.
- Geuens, M., De Pelsmacker, P., & Fasseur, T. (2011, April). Emotional advertising: Revisiting the role of product category. *Journal of Business Research, 64*(4), 418-426.
- Hart, T., Greenfield, J. M., & Johnston, M. (2005). *Nonprofit internet strategies: Best practices for marketing, communications, and fundraising success*. John Wiley & Sons, Inc.
- HubSpot. (2020). *What is Inbound Marketing?* . Retrieved from HubSpot:
<https://www.hubspot.com/inbound-marketing>
- Huffman, L. (2017, December 6). Why I am anti-Komen. *Huffington Post*.
https://www.huffpost.com/entry/why-i-am-antikomen_b_4975991
- Jieun, L., & Ilyoo, B. (2016, January 21). Predicting positive user responses to social media advertising: The roles of emotional appeal, informativeness, and creativity. *International Journal of Management, 36*(3), 360-373.
- Laros, F. J., & Steenkamp, J.-B. E. (2005, October). Emotions in consumer behavior: A hierarchical approach. *Journal of Business Research, 58*(10), 1437-1445.

- Lee, J., & Hong, I. B. (2016). Predicting positive user responses to social media advertising: The roles of emotional appeal, informativeness, and creativity. *International Journal of Information Management*, 36, 360-373.
- Lorette, K. (2019). *About marketing in non-profit organizations*. Retrieved from Small Business Chronicles: <https://smallbusiness.chron.com/marketing-non-profit-organizations-747.html>
- Lumbres, J. (2018). *Why nonprofit advertising is important*. Retrieved from Elevate: <https://www.elevateclicks.com/the-nonprofit-marketing-blog/why-nonprofit-advertising-is-important>
- Magloff, L. (2019). *Fear appraisal in advertising*. Retrieved from Small Business Chronicles: <https://smallbusiness.chron.com/fear-appraisal-advertising-18259.html>
- Magnify Goods. (2017). *Inbound marketing for nonprofits: Turning prospects into passionate donors*. Retrieved from Magnify Goods: <https://www.magnifygood.com/inbound-marketing-nonprofits/>
- McCambridge, R. (2019, June 18). Giving USA 2019: Most nonprofits will need to work harder for their money. *Nonprofit Quarterly*. Retrieved from: <https://nonprofitquarterly.org/giving-usa-2019-most-nonprofits-will-need-to-work-harder-for-their-money/>
- McQuarrie, E. F., & Mick, D. G. (1996, March). Figures of rhetoric in advertising language. *The Journal of Consumer Research*, 22(4), 424-438.
- National Council of Nonprofits. (2019). *What is a nonprofit?*. Retrieved from National Council of Nonprofits: <https://www.councilofnonprofits.org/what-is-a-nonprofit>

- National Cancer Institute. (2020). *Cancer stat facts: Female breast cancer*. Retrieved from National Cancer Institute: <https://seer.cancer.gov/statfacts/html/breast.html>
- Nelson, K. (2018, March 19). *Emotional marketing in healthcare: How are you using it?* Retrieved from We Go Health: <https://www.wegohealth.com/2018/03/19/emotional-marketing-in-healthcare/>
- Olenski, S. (2017, November 1). Susan G. Komen's emotionally charged integrated campaign. *Forbes*. <https://www.forbes.com/sites/steveolenski/2017/11/01/susan-g-komens-emotionally-charged-integrated-campaign/#1f74d3c630ac>
- Panda, T. K., Panda, T. K., & Mishra, K. (2013). Does emotional appeal work in advertising? The rationality behind using emotional appeals to create favorable brand attitude. *The IUP Journal of Brand Management*.
- Polic , M., & Salopek, N. C. (2019). The impact of public relations on visibility of Croatian non-profits. *Corporate Communications: An International Journal* , 25(1), 87-97.
- Roozen, I. (2013). The impact of emotional appeal and the media context on the effectiveness of commercials for not-for-profit and for-profit brands. *Journal of Marketing Communications*, 19(3), 198-214.
- Singer, N. (2009, December 18). Cancer Center Ads Use Emotion More than Fact. *The New York Times*. Retrieved from: <https://www.nytimes.com/2009/12/19/health/19cancerads.html>
- Susan G. Komen . (2016, September 18). *Susan G. Komen launches "More Than Pink" movement in October supporting goal to cut current breast cancer deaths in half*. Retrieved from Susan G. Komen Dallas County: <https://komen-dallas.org/susan-g-komen-launches-more-than-pink-movement-in-october-supporting-goal-to-cut-current-breast-cancer-deaths-in-half/>

- The Susan G. Komen Breast Cancer Foundation, Inc. (2019). *Our Bold Goal*. Retrieved from
The Susan G. Komen Breast Cancer Foundation, Inc.:
https://ww5.komen.org/ourboldgoal/?utm_source=Komen.org&utm_medium=GlobalHeaderCTA&utm_campaign=MoreThanPink
- Ting, S.-H. (2018). Ethos, logos and pathos in university students' informal requests. *Gema Online Journal of Language Studies*, 18(1), 234-251.
- Varpio, L. (2018). Using rhetorical appeals to credibility, logic, and emotions to increase your persuasiveness. *Perspectives on Medical Education*.7(3), 207-210.
- Vater, L. B., Donohue, J. M., Arnold, R., White, D., Chu, E., & Schenker, Y. (2014). What are cancer centers advertising to the public? . *Annals of Internal Medicine* , 160(2), 813-820.
- Yoo, C., & MacInnis, D. (2005, October). The brand attitude formation process of emotional and informational ads. *Journal of Business Research*, 58(10), 1397-1406.
- Zhang, H., Sun, J., Liu, F., & Knight, J. G. (2014). Be rational or be emotional: advertising appeals, services types and consumer responses. *European Journal of Marketing* , 48(11), 2105-2126.

VITA

DOMINIQUE HARRISON

Education:

M.A. Brand and Media Strategy, East Tennessee
State University, Johnson City, Tennessee, 2020

B.S. Business Administration, Bible & Theology,
Johnson University, Knoxville, Tennessee, 2018

Professional Experience:

Graduate Assistant, East Tennessee State
University, Academic Technology Services, 2019-
2020

Teaching Assistant, Johnson University, School
of Business and Public Leadership, 2018