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Master's Thesis of Fine Arts in Design

**Research on Differentiation
of Visual Communication for
Endangered Animal Conservation
Campaigns**

멸종위기 동물 보호 캠페인을 위한
시각 커뮤니케이션의 차별화 연구

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**Graduate School of Fine Arts
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Visual Communication Major**

SU WENJUN

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Examiner: Kymn Kyungsun

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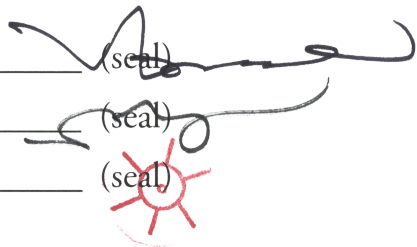
SU WENJUN

Confirming the master's thesis written by
SU WENJUN
July 2019

Chair Kim, Suzung (seal)

Vice Chair Lee, Jang-sub (seal)

Examiner Kymn Kyungsun (seal)

Handwritten signatures and red circular seals for the Chair, Vice Chair, and Examiner.

ABSTRACT

Research on Differentiation of Visual Communication for Endangered Animal Conservation Campaign

SU WENJUN

Department of Crafts and Design, Visual Communication Major
Graduate School of Fine Arts
Seoul National University

Endangered animal-related conservation campaigns have a long history since the later 19th century when natural resources were severely over-exploited. Through ages, endangered animal-related campaigns have gone through the era of legislation, resource management, environmentalism, and modern landscape-scale conservation. Since the situation of endangered species is getting worse, which the extinction rate is 1000 times higher than the background rate, the issue of wildlife conservation is becoming more and more significant. As a result, the popularity of this issue increased in present societies, accompanied by the investment increase of nature documentaries and related campaigns.

However, the visual communication strategy of these campaigns remains unchanged for a long time, which is based on violence and conflict. Through this research, it can be known that more than 80% of the endangered animal-related campaigns preferred to display conflicting human-nature relationships, by showing violent, cruel, or bloody scenes to the audience. Even more, scientifically confusing or incorrect information, even thoughts of radical environmentalism were concealed in some of the campaign designs.

By reviewing the history of western societies, the philosophy of binary opposition has a significant contribution to the current design preference, profoundly influencing on the public. Recent research of psychology also gives evidence that using horror and terror is a beneficial strategy to arouse the public's attention. To avoid its increasingly apparent disadvantages, and to adapt to the changing situation of conservation education, a differentiated approach must be made.

Through the discussion of the features, the motivation, and the influence of the current violence-conflict-based strategy, combining traditional oriental philosophy and

art is an ideal option of offering a different design proposal for the endangered animal-related campaign. By utilizing the thoughts of Confucianism, a more harmonious relationship between human and nature will be created in the final project, using symbolic visual elements to build a bridge linking human and endangered species. Also, positive visual elements and nudges will be utilized in the final project to encourage the audience to act more positively and actively.

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Keywords: endangered animals, campaign design, visual communication, violence-conflict-based strategy, differentiation research, traditional oriental philosophy, traditional oriental arts

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ABBREVIATIONS

ADCR	Art Directors Club Russia
BBC	British Broadcasting Corporation
BUND	Bund für Umwelt und Naturschutz Deutschland (Federation for Environment and Nature Conservation Germany)
CCD	Colony collapse disorder
DDT	Dichlorodiphenyltrichloroethane
EWT	Endangered Wildlife Trust
IFAW	International Fund for Animal Welfare
IUCN	International Union for Conservation of Nature
LPDA	Liga Portuguesa dos Direitos do Animal (Portuguese League of Animal Rights)
NGO	Non-governmental organization
UN	United Nations
UNEP	United Nations Environment Programme
WWF	World Wildlife Fund

IUCN Red List of Threatened Species (IUCN level)

EX	Extinct
EW	Extinct in the wild
CR	Critically endangered
EN	Endangered
VU	Vulnerable
NT	Near threatened
LC	Least concern
DD	Data deficient
NE	Not evaluated

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– CHAPTER I –

INTRODUCTION

Endangered animal conservation is an old story that has been told since the latter half of the 19th century. The topic is developing, from academic talks among groups of zoologists and geologists to a worldwide-spread headline. However, the current situation of endangered species is not getting any better. Main threats that came from contraband products and trades may be reduced comparatively, but new threats from the expansion of cities and human activities are increasing rapidly. Nowadays, 150-200 species of plants, insects, birds, and mammals become extinct every day, and the situation of amphibians and reptiles are even worse. The current extinction rate is a thousand times higher than the natural background rate¹. The situation has never been so difficult.

Accompanied by the changing situation, nowadays, endangered animal conservation is becoming more and more popular among the public. Related new campaigns and new programs are continuously attracting the audience attention, with creative ideas and vivid visual elements. Every year, dozens of wildlife campaigns have been held and promoted, with colossal funding and public support. In 2018, the most famous conservation organization WWF's (World Wildlife Fund) branch in the United States alone raised more than 335.6 million US dollars of funding, increased nearly 10% compared to 2016. In the foreseeable future, investment in wildlife conservation will keep expanding and increasing².

However, by collecting and analyzing endangered animal-related campaigns in the recent 15 years, more than 80% of the collected communication strategies are surprisingly identical – using violence and negative human image to generate negative atmosphere and conflicting human-nature relationship, or in short, a violence-conflict-based strategy. Violent and bloody visual elements have been excessively used all over the industry. Same and repeated stimulating images are continuously giving impacts to their audience, and even questionable information has been delivered from time to time. The situation and the motivation behind this trend should be treated with great caution.

1. Rashid Hassan, Rober Scholes, and Neville Ash, *Ecosystems and Human Well-Being Volume 1: Current State & Trends* (Washington: Island Press, 2005), 1-24.

2. WWF-US, *WWF-US 2018 Annual Report* (Washington: WWF-US, 2018), 27.

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Behind the violent and conflicting scenes must lie a reasonable motivation to support its everlasting dominance. By comparing with psychology, western philosophy and religious thoughts, the original idea is a possible combined outcome from the thoughts of binary opposition and original sins, and then keep developing into a more systematic strategy by applying psychological knowledge of human emotions.

Although it did show its persuasiveness and efficiency in a specific area, the violence-conflict-based strategy also reveals its disadvantages. Excess violence and conflict may lead to rejection and misunderstanding towards wildlife conservation, and radical environmentalism will not only bring harms to ordinary citizens but also damage the reputation of the subject. The changing situation of conservation education requires a more diverse approach to visual communication techniques for the campaigns. Moreover, the idea of utilizing oriental thoughts of harmonious may be one of the worth-trying keys to this answer.

In this article, the necessity of endangered animal-related campaigns will be explained in the next chapter. Also, a discussion of the current design preference of these campaigns will be done by collecting and analyzing data from recent fifteen years, hoping to find regular patterns that can be deduced into a precise communication strategy. Once the strategy is found, its motivation and influence will be discussed by studying its features and comparing them to related reference. Then by comparing the motivation and the influence of the strategy, a differentiated guideline in designing endangered animal campaigns will be proposed. Finally, through related case studies, it is hoping to make a design proposal to represent possible future development.

– CHAPTER II –

THE NECESSITY OF DIVERSIFIED ENDANGERED ANIMAL-RELATED CAMPAIGNS

Nowadays, people can see wildlife conservation or environment protection campaign or promotion every day through outdoor billboards, magazines, newspaper, TV, and the Internet. Working with advertising and design agencies, environment NGOs like WWF have introduced various campaigns like “Earth Hour” through social networks, making environmental issues are one of the hottest headlines among the communities. Behind that, specialized organizations like IUCN (International Union for Conservation of Nature) and UNEP (United Nation Environment Programme) use scientific statistic and evaluation to calculate the present status of endangered species, suggesting legislation, conservation research, and environment management. It seems that the current monitoring network is efficient and function well.

Nonetheless, the saying of “the sixth mass extinction” still widespread throughout academic circles and general documentaries – the situation of global or regional biodiversity is not optimistic. To adapt the changing status of current wildlife conservation demand, organizations will have to develop new and different campaigns to the public. In this chapter, the current situation of endangered animals and a brief history of wildlife conservation will be reviewed, indicating the necessity of researching endangered animal-related campaigns.

2.1 The Current Situation of Endangered Animals

According to recent researches, the status of biodiversity is worse than previous predictions. Globally, the present vertebrate extinction rate is twice as high as previous researches estimated and have increased rapidly for the recent 200 years. When it is compared with the background extinction rate, which means the natural extinction rate according to Earth’s natural history, the current rate shows 1000 times higher than it³.

Compared the extinction speed with the development of human society, the time

3. Gerardo Ceballos et al., “Accelerated modern human–induced species losses: Entering the sixth mass extinction,” *Science Advances*, vol.1 no.5 (2015): e1400253, doi: 10.1126/sciadv.1400253.

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that the sharp increase started is corresponding to the time when the first industrial revolution occurred, indicating that the expansion of human activities and consumption is the main contributing factor⁴.

The crisis of biodiversity is not only global but also regional. Take China as an example. There are nearly 93,000 species of animals and plants living in China, among which there are 6,347 endemic animal species, ranking it one of the most bio-diverse countries in the world. However, 6.82% of the vertebrates in China are threatened severely, with the highest rate on mammals, 23.06%, followed by birds 14.63%. For this, China also is one of the countries that face the most considerable biodiversity loss⁵.

From the evidence shown above, endangered animals are facing a difficult situation of survival, suggesting that wildlife conservation campaigns are not even close to complete but need improvements.

2.2 A Brief History of Wildlife Conservation

Generally, wildlife conservation means a series of actions that ensure global or regional biodiversity is in a sustainable condition. In order to lessen the loss of endangered species, natural conservation researches and movements are keeping developing throughout all these years.

Start-Up Era

Apart from some similar approaches in ancient time, modern conservation movements started at around 1850s while the first scientific conservation action was applied to Indian forest protection. Around the 16th and 17th century, overexploitation of the woods in India had brought severe resource crisis and social problems to the British government. After a series of attempts, in the mid-19th century, the authority established the Forest Department⁶ and appointed a professional botanist to manage the problem. Moreover, it became the first practical case that human was trying to manage

4. Stuart L. Pimm et al., "The biodiversity of species and their rates of extinction, distribution, and protection," *Science*, vol.344, no.6187 (2014): 987.

5. Ge Jiawen, "The China's Current Status of Biodiversity and Conservation Recommendation," *Journal of Anhui Agricultural Sciences*, vol.37, no.11 (2009): 5066-5067.

6. Edward Percy Stebbing, *The Forests of India Vol.1* (Plymouth: The Mayflower Press, 1922), 72-81.

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resources utilization⁷.

The early conservation movements around the world, mostly in North America and West Europe started with a shared problem of massive wildlife exploitation. Coincidentally, with the anxiety towards the lack of resources, the modern conservation movement, and research have started⁸.

Era of Legislation

At the late 18th century, North America began to take a longer leap in the conservation movement. At that time, people were having significant divergence toward conservation actions. The ones who supported it said that the natural resources should be protected for the good of the environment and human, while the ones who against it, most of them are minding or lumber companies, held the opinion that they had rights to handle their private properties by themselves. The argument reached its zenith when the Yosemite National Park was built to protect the fresh water supply for California⁹.

It was the President of the United States by then – Theodore Roosevelt who ended the debate when he reserved more federal land for national parks and nature preserves, putting several forest and mountain areas into public protection¹⁰.

This event was a milestone on the development of conservation, for it set a clear example that through legislation, the government could gain the authority to manage state land. With this encouragement, more and more related laws and regulations were enacted, giving conservation movement a sturdy backing.

Era of Management

In the 1930s, the academies first officially had got involved in the issues on conservation. Apart from compulsory administrative orders, the idea of natural resources management was first to be scientifically defined and described. Wildlife populations were given more considerable attention from scholars, being identified as a crucial matter in the studies of nature conservation¹¹. Professor Aldo Leopold published a

7. Greg Barton, *Empire Forestry and the Origins of Environmentalism* (Cambridge: Cambridge University Press, 2002), 48.

8. Jeffery Burley et al., "A History of Forestry at Oxford University," *British Scholar*, vol.1, no.2. (2009): 236-261.

9. Samuel P. Hays, *Conservation and the Gospel of Efficiency: The Progressive Conservation Movement, 1890-1920* (Pittsburgh: University of Pittsburgh Press, 1959).

10. W. Todd Benson, *President Theodore Roosevelt's Conservation Legacy* (Conshohocken: Infinity Publishing, 2003).

11. Aldo Leopold, *Game Management* (New York: Charles Scribner's Sons, 1948).

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handbook named “Game Management”, marking that conservation had become a scientific issue, not just public or juristic one.

From then on, ecologists have become the core force of conservation researches, guiding the direction of related movements. Scientist began to pay more attention to the relationship between animals, plants, and environment, and ordinary people started to reconsider the balance between economic growth and nature preserve. The idea of a human-centered conservation policy was actively questioned. Instead, it was said that the conservation works should focus on keeping the ecosystem healthy and renewable¹².

Era of Environmentalism

In the 1960s, conservation movement gradually jumped out from its small circle of academics and began to face the public. With the development of the publishing industry and broadcasting industries, more and more ordinary people could get close to this professional domain.

In 1962, a famous book named “Silent Spring” by biologist Rachel Carson was published, pointing sharply toward the usage of DDT, a kind of powerful pesticide and it was banned in most of the nations because of water pollution caused by it. The book implicated that using DDT was not only bad for human health, which might cause cancer, and it was fatal to wildlife, especially to birds¹³. With the influence of this book, the public soon responded intensively, not only protesting the irresponsible act of the government but also empathizing with the loss of wildlife. Later, in the 1970s, the conservation movement soon rapidly spread around the world as a side-product from the outbreak of the counterculture campaigns¹⁴.

Soon after, mainstream international organization, especially the United Nations, followed up the social trend. The UN held its first big conference on environmental issues in 1972 and is marked as a starting point of global cooperation in a conservation area¹⁵. With more and more NGOs have involved in the movement, environmentalism has occupied the mainstream of conservation thoughts till present days. The opinion

12. Aldo Leopold, *A Sand County Almanac: And Sketches Here and There* (Oxford: Oxford University Press, 1949).

13. Rachel Carson, *Silent Spring* (Boston: Houghton Mifflin, 1962).

14. NY Times, “In Praise of the Counterculture,” *The New York Times*, last modified December 11th, 1994. <https://www.nytimes.com/1994/12/11/opinion/in-praise-of-the-counterculture.html>.

15. John Baylis and Steve Smith, *The Globalization of World Politics: An Introduction to International Relations*, ed. Patricia Owens (Oxford: Oxford University Press, 2005), 454-455.

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of human impacting the natural environment still holds vast popularity among the public.

New Era for Conservation Biology

If environmental NGOs are regarded as the propeller of the conservation movement, then the researches of conservation biology will be the helm. For years, conservation biology has focused more on more systematic management for wildlife and environment, with reliable data and credible model¹⁶. Unlike the emotional movements led by NGOs, conservation biologists are apt to focus on logic and reason.

As the environmental problems, as well as endangered animal issues, became global, international and multidisciplinary cooperation turned into more and more critical. From the millennia, biologists and ecologists even raised the issue of “landscape-scale conservation”, which means considering from regional biodiversity to human social features that related to it such as local economics, agriculture, tourism and public health¹⁷. The challenge of conservation researches and practices are more significant than ever before.

Judged by the latest research trend, modern conservation biology focus on not only the natural environment but also the effect and the force of human society. Most of the conservation policies are not able to be fully implemented on account for local economic problems¹⁸. Either the authority or the research teams are lack of fund, or the locals do not benefit economically from the conservation project. Therefore, focusing on the influence of human community is critical.

Reviewing the history of nature conservation, it is evident that the ideology of conservation movement highly depends on the development of life sciences. The core appeals of the movements shift along with the deepening comprehending towards the subject knowledge. Therefore, the design of new endangered animal-related campaigns should also correspond to the latest development of the discipline, which is multi-targeting and community-oriented. In short, facing multiple conservation issues, a flexible design strategy for various endangered animal-related campaigns are highly recommended.

16. Malcolm L. Hunter, *Fundamentals of Conservation Biology* (Oxford: Blackwell Science, 1996).

17. A. Phillips and R. Partington, “Protected Areas in the United Kingdom,” in *The Protected Landscape Approach: Linking Nature, Culture and Community*, eds. Jessica Brown, Nora Mitchell, and Michael Beresford (Switzerland: IUCN, 2005), 119-130.

18. Carl Frankel, *In Earth's Company: Business, Environment, and the Challenge of Sustainability* (Gabriola Island: New Society Publishers, 1998).

– CHAPTER III –

ANALYSIS OF THE CURRENT DESIGN PREFERENCE OF ENDANGERED ANIMAL-RELATED CAMPAIGNS

Apart from academic researchers, environmental NGOs, with the assistance of advertisement agencies, are the main contributor to public conservation education and business decision, both in a local and global scale¹⁹. Different kinds of online and of-line campaigns have already become the essential methods for the general population to approach the frontline of conservation researches.

In order to comprehend the present situation of public-oriented endangered animal or wildlife conservation education, analysis about this topic must be made. Through this analysis, it can be expected to recognize the current strategic preference on specific issue or topic, and to figure out the advantages and disadvantages using that strategy.

In this chapter, campaign examples used for description, including posters, videos or other multimedia formats, will be marked as “ ‘Campaign Name’ (publisher, publishing date)”. Considering the total amount of them, only selected pictures will be displayed in the main body, and the complete picture samples will be placed in **Appendix I** (page 79).

3.1. General Analysis of Visual Element Usage

Methods

Compared with some previous research or advertising analysis in a different area²⁰, this research is carried by using the scaling method. In general, visual communication materials from endangered animal-related campaigns are collected and analyzed according to the scale, despite the differences in organization brands, media, or format. In this research, only the endangered animal-related campaigns are considered, which means the campaigns that directly focus on specific endangered animal species, or the

19. Tibebe Sirak Asfaw et al., “The role of NGOs in corporate environmental responsibility practice: evidence from Ethiopia,” *International Journal of Corporate Social Responsibility*, vol.2 no.2 (2017): 4-5, doi: 10.1186/s40991-017-0013-0.

20. Tim Jones, Peggy Cunningham, and Katherine Gallagher, “Violence in Advertising,” *Journal of Advertising*, vol.39, no.4 (2010): 11-36.

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campaigns that are using the image of endangered animals to promote another environmental topic. Other campaigns that focus on general topics such as global climate change, deforestation, pollution and desertification that use the only direct or symbolic image of human activities, human characters or natural environment rather than endangered animals are excluded, in order to have a better pertinency. Meanwhile, although there are an enormous amount of international or local conservation or environment organizations, the visual communication products that are only for academic research or conferences rather than public education are also not considered in this research, since they usually result in low quality and do not hold the considerable value of comparison.

The scale is designed to investigate the general strategy in different campaigns by analyzing the atmosphere of images, the implied relationship between human and endangered species, the utilization of violence and the image of human characters within the campaign images. The atmosphere of the image is divided into three kinds – negative, neutral, and positive, judging by the objects, compositions, colors, and slogans. Dark, depressive, desperate or radical images that are implying a hopeless future for the endangered species are considered as “negative” atmosphere, while bright, mild and gentle images that represent a hopeful outlook are considered as “positive” ones. Images that display only animal characters or inform the endangered facts are regarded as “neutral”. Similarly, the implied relationship between human and endangered species are divided into conflicting, neutral, and harmonious, according to the images.

Individually, in order to comprehend the communication strategy more accurately, the utilization of violence and image of human characters are analyzed in a more accurate method. Utilization of violence is divided into direct violence and suggestive violence, by judging whether the killing, torturing or suffering scenes are displayed directly to the audience, under the guidelines of game rating system from the US and Europe²¹⁻²². The usage of bloody elements, directly or indirectly, is calculated separately to figure out the usage pattern on different environmental issues, including the usage of bleeding blood or gore, the usage of entrails or fresh, and the usage of whole or part of corpses. The image of human characters is tagged as negative (brutal, greedy, filthy/uncultured, indifferent), neutral or positive (which helps protect endangered species) judging by their facial expressions, gestures, postures, and outfits. It should be noted

21. ESRB, “ESRB Rating Guide,” *Entertainment Software Rating Board*, accessed February 25th, 2019. http://www.esrb.org/ratings/ratings_guide.aspx.

22. PEGI, “The PEGI Code of Conduct,” *Pan European Game Information*, accessed February 25th, 2019. <https://pegi.info/pegi-code-of-conduct>.

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that there are two kinds of human characters within the visual materials of the campaigns. One is the human that is interacting with other visual elements and usually directly presented on the images, including actual models and illustrated characters. The other is the human that is responsible for the results showing on the images but absent from the images, even including the audience themselves. In this research, the human characters are calculated as the most significant contributors of the displayed image, whether they exist on the image or not, which means only one kind of human characters mentioned above is analyzed in each campaign. If human characters are directly presented on specific visual images, the implied human characters or the suggestive image of the audience will not be considered as the biggest contributors.

Furthermore, questionable information is also explicitly investigated in this research, which includes confusing information that blurs the core message, incorrect information that is against main opinions and results from biology or ecology researches, and radical environmentalism that encourages ordinary people to take extreme measures. The relationship between this information and strategy preference will be revealed as well by using this scale.

General Results

In this research, the total 312 campaigns are collected and analyzed according to the criterion mentioned above. All samples are collected through Internet databases. Most of them came from two advertising database – Ads of the World²³ and The Ad Forum²⁴, while few others came from separate resources such as the official website of the organizations and news.

The campaigns cover a wild range of brands and organizations (total amount 40), from international environment NGOs like WWF, Greenpeace and IFAW (International Fund for Animal Welfare), to local-based organizations like BUND (Bund für Umwelt und Naturschutz Deutschland) in German, Sanctuary Asia in Thailand and Johannesburg Zoo in South Africa, and even to several commercial cooperation such as Ford and Toyota. The earliest works can be dated back to June 2004, and the latest is published in March 2019, a fifteen-year scale. Also, the publishing media of collected campaigns are various, including traditional prints (newspaper, magazine and general poster), video (television/theater commercial and web/social media video), online contents (website, online events, mobile application and online game) and offline contents

23. *Ads of the World*, accessed March 2019. <https://www.adsoftheworld.com>.

24. *The Ad Forum*, accessed March 2019. <https://www.adforum.com>.

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(outdoor advertisement, installation, physical products and offline events). In this case, it can be considered that the research can represent the design trend and preference in an endangered animal conservation area in the last one and a half decades.

According to the judging criteria mentioned above, the statistic result of this analysis shows 83.97% (262 out of 312) campaigns are holding negative image atmosphere, telling that the future of endangered animals is hopeless and miserable. The percentage of neutral atmosphere and positive one is 8.97% (28 out of 312) and 7.69% (24 out of 312) respectively. When it comes to the relationship between human and nature that implied visually in each campaign, 75.96% (237 out of 312) of them create conflicting relationships, while 17.63% (55 out of 312) are neutral ones. Only 6.41% (20 out of 312) of the campaigns show a harmonious relationship. By comparing with these two indexes, all campaigns contain conflicting relationship are holding a negative atmosphere at the same time, which is 90.46% of all negative campaigns. The rest 9.54% of negative campaigns show a neutral relationship between human and nature, all of which only use slogans or depress images without any human element to indicate a severe situation of endangered animals.

On the other hand, 79.17% (20 out of 24) of positive campaigns show a harmonious human-nature relationship, indicating a positive role that human can be in the conservation movement, while the rest four works do not include any human elements. In general, nearly 84% of the campaigns use a negative image, and 90% of them create conflict. It can be concluded that negative visual image by creating a conflicting relationship between human and nature is the mainstream communication strategy in endangered animal-related campaigns. Although there are also a few campaigns show positive, non-conflicting scenes, the low percentage means that it cannot be considered as a mainstream thought in conservation campaign planning. General statistic results are presenting in **table 1** (page 12).

Another additionally calculated indexes are the utilization of violence and the images of human character in collected campaigns. According to the results, on the one hand, there are 209 campaigns use direct or suggestive violence as their primary visual elements, that is 66.99% out of total 312 campaigns, 79.77% out of 262 negative campaigns, and 88.19% out of 237 campaigns contain conflicting relationship. On the other hand, 259 campaigns describe or indicate negative human images, occupying 83.01% of the total campaign number, and 98.85% of negative ones. The reason that the amount of negative human images outnumbers the amount of conflicting human-nature relationship is that the images of “indifferent” are counted as negative in

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Table 1 | Results of general analysis of endangered animal-related campaigns.

Analyzing Features		Number of Campaigns	Percentage/%
Total		312	
Image Atmosphere	Negative	262	83.97
	Neutral	28	8.97
	Positive	24	7.69
Implied Relationship	Conflicting	237	75.96
	Neutral	55	17.63
	Harmonious	20	6.41
Targeting Issue	Endangered Species	99	31.73
	Wildlife Trade/Poaching	66	21.15
	Habitat Destruction	80	25.64
	Plastic Pollution	18	5.77
	Global Climate Change	16	5.13
	Predatory Fishing	15	4.81
	Others	18	5.77
Utilization of Violence	Total Violence	209	66.99
	· Direct	· 44	· 21.05
	· Suggestive	· 165	· 78.95
	· Blood Elements	· 77	· 36.84
Utilization of Violence (Issue Sorted)	Endangered Species	39 (total 99)	(39.39)
	Wildlife Trade/Poaching	65 (total 66)	(98.48)
	Habitat Destruction	53 (total 80)	(66.25)
	Plastic Pollution	12 (total 18)	(66.67)
	Global Climate Change	9 (total 16)	(56.25)
	Predatory Fishing	14 (total 15)	(93.33)
	Others	17 (total 18)	(94.44)
Image of Human Characters	Negative Total	259	83.01
	· Brutal	· 77	· 29.73
	· Greedy	· 120	· 46.33
	· Filthy	· 80	· 30.89
	· Indifferent	· 179	· 69.11
	Neutral	30	9.62
	Positive Total	23	7.37
	· Friendly	· 5	· 21.74
	· Helpful	· 18	· 78.26

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this analysis according to the opinions of some researchers²⁵. From the above, it can be deduced that using violent elements and negative human image are two conventional approaches to create a negative atmosphere and conflicting relationship. More detailed features and analysis of these two indexes will be discussed in the latter part of this chapter.

In addition, as it was discussed in the previous part, the chosen campaign samples are focusing on not only endangered animal issues but also include other environmental topics. There are mainly seven kinds of issues that have been discussed in the chosen campaigns. 99 out of 312 campaigns are focusing on promoting endangered animals themselves, which makes it the most discussed topic, occupying 31.73%. The second most popular headline is the habitat destruction, 80 out of 312, occupying 25.64%, followed by the topic of wildlife trade/poaching, which takes up 21.15% of the whole samples. The rest of topics are (marine) plastic pollution, global climate change, predatory fishing and others (including the issues of animal shows, meat production, fur business, desertification, and compound issues), which takes up 5.77%, 5.13%, 4.81%, and 5.77% respectively. The most popular topic, promoting endangered animals themselves can also be divided into two parts – promoting certain endangered species such as Atlantic bluefin tuna (*Thunnus thynnus*), rhinoceros (*Rhinocerotidae sp.*), and African elephant (*Loxodonta sp.*), and alerting the fact that there are several species are disappearing from our planet. In these samples, less than ten campaigns are focusing on one group of specific species, and most of the supporting organization are local ones. Most of the prominent organizations like WWF prefer to promote a rough fact on endangered animals rather than introduce one species at a time.

While comparing with the published date of each campaign, the top three hot topics are also lasting for the most extended period, which can be dated back to 2004, the earliest time among the collected samples. This result also matches the conclusion of most conservation research that for a long time, the greatest threat to endangered animals is the lack of habitat and illegal poaching, as it was mentioned in the last chapter. Comparatively, the problem of plastic pollution, or to be more specific, marine plastic pollution, emerged in mainstream campaigns only three years ago in 2016, which is almost the same time that the same topic has become a social problem. In more earlier works, related issues are usually called “marine rubbish problem”, not specifically targeting on plastic pollution. From this comparison, there exists a kind of

25. Don Gayton, “Nature conservation in an era of indifference,” *BC Journal of Ecosystems and Management*, vol.5, no.2 (2004): 3-4.

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correlation between on-going scientific researches and the main target issue of conservation campaigns. However, since the collected campaigns do not evenly distribute in each year, and the total amount of samples are insufficient, the evidence is not strong enough to stand for the correlation.

3.2. The Utilization of Violence

In this analysis, the utilization of violence includes three indexes – direct violence, suggestive violence, and blood elements. This part will mainly discuss the utilization of different type of violence according to the different targeting issue. It must emphasize that direct violence means killing, torturing or suffering scenes are directly displayed on the visual elements of the campaign, while suggestive violence means although direct scenes are not displayed the audience can still create the violent image automatically by seeing the visual elements of the campaigns. Also, blood elements include, in either direct or indirect methods, the usage of bleeding blood or gore, the image of internal fresh or entrails, and the appearance of limbs or corpses.

In general, among the 209 campaigns that use violent elements, 21.05% (44 out of 209) use direct ones, and 78.95% (165 out of 209) use suggestive ones. Blood elements are another separately calculated index, and 36.84% (77 out of 209) of the campaign use it. It should be noticed that more than one index can appear simultaneously in the same campaign, and the percentage of each catalog will not add up to 100%. From the percentage showed above, it can see that suggestive violence are most commonly used in the collected samples, over 3/4 of the total. Although in conservation campaigns, using direct violence is not the most popular technique in general, it still occupies 1/5 of it. The usage of blood elements occupies more than 1/3 of selected samples, appearing both in direct and suggestive violent contents. The indirect usage of blood elements means using blood-like red color as a suggestive symbol rather than displaying actual blood simulation.

The comparison between different targeting issue and the utilization of violence is also conducted in this analysis. Overall, among these 209 campaigns, most of them are related to wildlife trade/poaching issue, which take up 31.10% (65 out of 209), following with habitat destruction issue (25.36%, 53 out of 209) and endangered species issue (18.66%, 39 out of 209). The rest issues are predatory fishing (6.70%, 14 out of 209), plastic pollution (5.74%, 12 out of 209), global climate change (4.31%, 9 out of

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209) and others (8.13%, 17 out of 209). However, by comparing these data with the total percentage of each targeting issue, the differences between different issues in violence utilization may be due to the original amount of different category that has been collected, and it can be considered that there is no clear statistical pattern in this case.

Therefore, from another point of view, the amount of violence-used campaigns in different issues should be compared within the same category of the topic to identify the accurate frequency of utilization. By doing so, the highest frequency of using violence belongs to the issue of wildlife trade/poaching, up to 98.48% (65 out of 66). The second-highest category is “others”, including the issues of animal show, meat production, fur business, and compound topic, up to 94.44% (17 out of 18). The third highest category is predatory fishing, taking up 93.33% (14 out of 15). The following categories are plastic pollution (66.67%, 12 out of 18), habitat destruction (66.25%, 53 out of 80), global climate change (56.25%, 9 out of 16) and endangered species (39.39%, 39 out of 99). Although the amounts of sample in some of the categories are too small to statistically significant, it is possible that the issues related to hunting or catching animals are inclined to take violent expression in campaign planning from the top three categories, while other issues with larger scales prefer more temperate approaches.

Unfortunately, due to the low regularity and the uneven distribution of the collected samples, it is difficult to analyze the pattern in time or brand scale (except for Greenpeace, which will be discussed in later parts). The complete statistic results of this part are presenting in **table 2** (page 16).

Direct Violence

Among the 44 cases that display direct violence, one of the most critical topics is related to illegal wildlife trade/poaching, such as ivory trade, rhinoceros horn trade, and whaling. Organizations are more likely to display direct hunting and killing scenes to represent the actual human activities of these issues.

For example, a printed advertisement named “Stop Criminals Making a Killing” (WWF, August 2013), shows a rhinoceros hunting scene. In the picture, some poachers are dragging the rhinoceros with ropes and executioners are cutting off the rhinoceros’ horn, and a painful expression is displayed on the rhinoceros’ face (**figure 1.1a**). Another example is a campaign named “Stop One, Stop Them All” (WWF, July 2014), showing three different hunting scenes in a poster series. All three posters directly show the poachers at the bottom of each image, cruelly slaughtering and dismembering

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Table 2 | Results of detailed analysis of the utilization of violence in endangered animal-related campaigns sorted by different issues.

Analyzing Features		Number of Campaigns	Percentage/%
Total		209	
Endangered Species	Total	39	18.66
	· Direct	· 7	· 17.95
	· Suggestive	· 33	· 84.62
	· Blood Elements	· 13	· 33.33
Wildlife Trade/ Poaching	Total	65	31.10
	· Direct	· 16	· 24.62
	· Suggestive	· 48	· 73.85
	· Blood Elements	· 32	· 49.23
Habitat Destruction	Total	53	25.36
	· Direct	· 7	· 13.21
	· Suggestive	· 44	· 83.02
	· Blood Elements	· 15	· 28.30
Plastic Pollution	Total	12	5.74
	· Direct	· 4	· 33.33
	· Suggestive	· 9	· 75.00
	· Blood Elements	· 5	· 41.67
Global Climate Change	Total	9	4.31
	· Direct	· 0	· 0.00
	· Suggestive	· 7	· 77.78
	· Blood Elements	· 2	· 22.22
Predatory Fishing	Total	14	6.70
	· Direct	· 3	· 21.43
	· Suggestive	· 11	· 78.57
	· Blood Elements	· 4	· 28.57
Others*	Total	17	8.13
	· Direct	· 7	· 41.18
	· Suggestive	· 13	· 76.47
	· Blood Elements	· 6	· 35.29

* This category contains the issues of animal shows, meat production, fur business, desertification, and compound issues.

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sharks for their fins, tigers for the skins and rhinoceroses for their horns (**figure 1.1b**). Similar examples can also be found in campaigns focus on ivory trade, like web video “Going, Going, Gone” (Stop Ivory, April 2018) and “Last Days” (WildAid, December 2014), both of which display direct scenes of poachers chasing, killing elephants and chopping off their tusks. All these examples are using realistic scenes, filmed or illustrated, to display direct violent actions that have been performed to the endangered animals holding commercial values.



Figure 1.1 | Examples of direct violence scenes in illegal wildlife trade/poaching issues, displaying killing, or torturing process. *a*) “Stop Criminals Making a Killing”; *b*) “Stop One, Stop Them All”.

Under the same topic, another technique to express direct violence is to combine the scenes with artworks. In a work named “How Much Should We Pay for This” (WWF, September 2009) use the image of the ivory artifact, with carvings that show scenes of hunting elephants and cutting their tusks off for trade. Although there is no red color in the image, the audience can still receive the message by looking at the crooked gestures and facial expression on the elephants on the right side (**figure 1.2a**). The identical technique was used again in a later work named “Display of Wealth or Moral Bankruptcy” (WWF, September 2010), with more dismembering carving than its predecessor. Another example is called “Filthy Tradition” (Greenpeace, September 2008), using the Ukiyo-e style of tattoos on a male Japanese’s body to denounce a commercial whaling tradition in Japan. Within the tattoo images, traditional characters came from Japanese painting are waving Katanas, traditional Japanese swords, stabbing into rorquals, a group of baleen whales where blue whale belongs (**figure 1.2b**). This technique is mostly used in region-based illegal wildlife products or hunting habitude, which means communicating with local people by using local art forms.



Figure 1.2 | Examples of direct violence scenes in illegal wildlife trade or poaching issues, combining with traditional artworks. *a)* “How Much Should We Pay for This”; *b)* “Filthy Tradition”.

Another common topic that uses direct violence is the issue of plastic pollution, or to be more generalized, rubbish problem. For example, in a poster series named “Killed by Rubbish” (Surfrider Foundation, May 2010), human characters are using rubbish such as bottles, jars, and cans to kill marine animals such as whales, seals, and fish. People are either hurling rubbish to the animals or smashing them with rubbish, both of ends in killing them horribly (**figure 1.3a**). Another poster series named “Time is Running Out for Them” (WWF, October 2013) shows sand-glass-shaped plastic bottles, suffocating land animals – elephant and rhinoceros, showing a typical direct torturing and suffering scene. Similarly, a campaign named “Plastic Ocean” (Sea Shepherd, April 2018) also using suffocating scenes to indicate the severe pollution

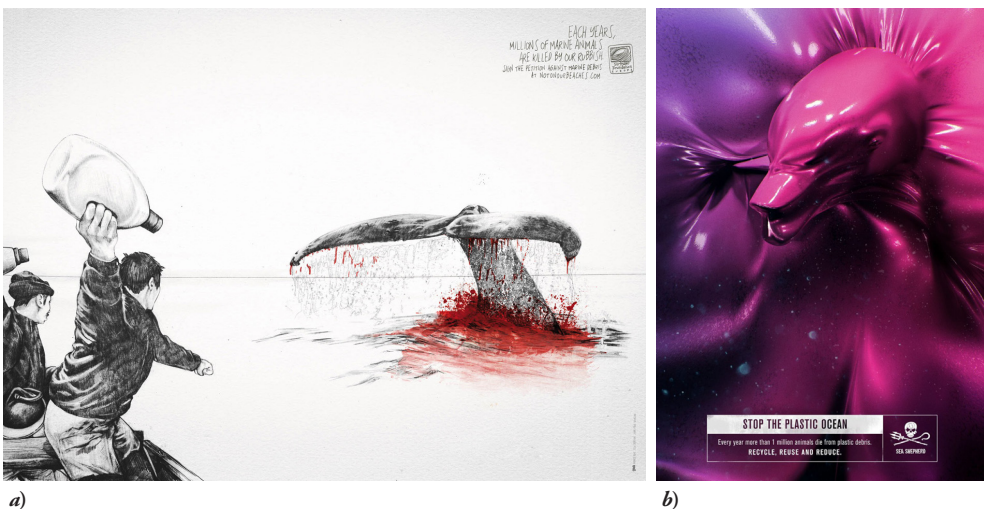


Figure 1.3 | Examples of direct violence scenes in plastic pollution issues, displaying killing, or suffering process. *a)* “Killed by Rubbish”; *b)* “Plastic Ocean”.

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situation. Instead of specific plastic products, this campaign uses the image of an infinite vast plastic membrane to choke marine species like sharks, sea turtles, and dolphins with suffering faces (**figure 1.3b**). Sea Shepherd keeps using this kind of suffering scene in its most recent work call “Plastic Tortures” (Sea Shepherd, March 2019). In this topic, although human does not use rubbish or plastic directly kill the animals, designers using direct killing or suffering scenes to form a metaphor that the animals’ deaths are caused by this kind of pollution.

The specific topic of animal shows also keens on using direct torturing scenes to show the cruelty of this business. In a poster series called “Animals Are Not Clowns” (LPDA, January 2008), images of the ugly, clown-like painted chimpanzee, tiger, and seal are shown behind dirty iron bars, showing sad and grief faces (**figure 1.4a**). Another poster series called “Vote Up for a Circus Without Animals” (City of Kyiv, September 2018) shows direct circus training scenes of a lion, a giraffe, and an elephant. Trainers use a whip, a short knife or a meteor hammer to force those chained animals to perform in front to the audience (**figure 1.4b**). Even without elements like blood or wounds, using human-like sorrowful facial expression and tools for abuse can also clearly create direct violent scenes.

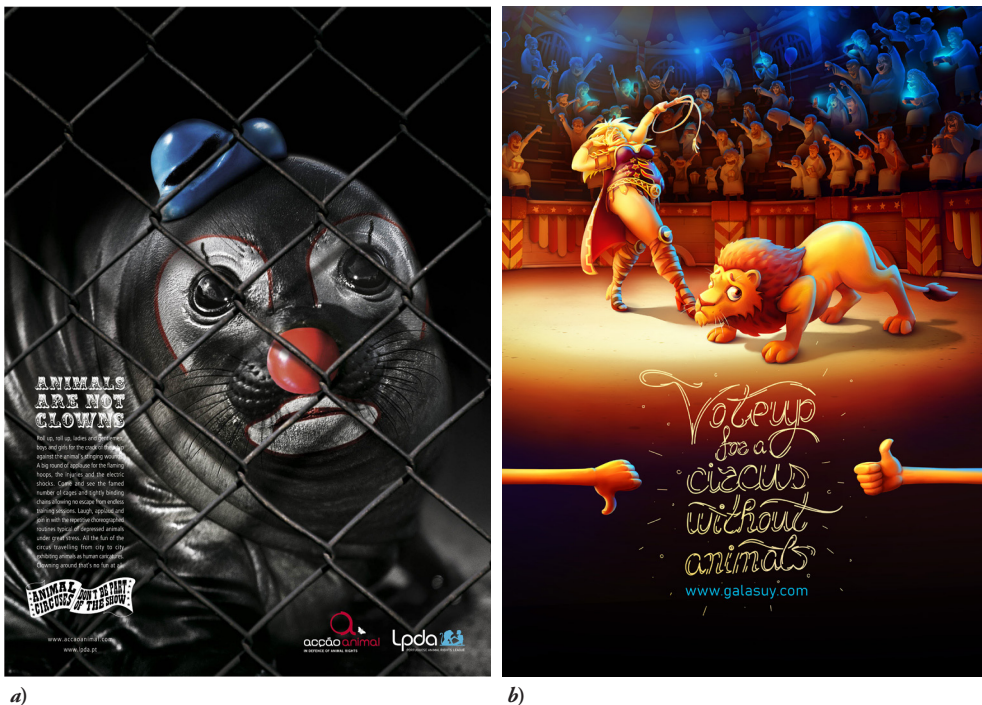


Figure 1.4 | Examples of direct violence scenes in animal show issues. *a*) “Animals Are Not Clowns” ; *b*) “Vote Up for a Circus Without Animals”.

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When it comes to other topics like habitat destruction and global climate change, which usually focus more on a larger scale rather than animals themselves, direct violence is not the designers' first option. However, there are still a few examples in this research. In a poster series named “When the Wood Go, Wildlife Goes” (Sanctuary Asia, December 2014), forests are chopped down with the animals that live inside, such as woodpeckers, leopards, pythons, and chimpanzees. The displayed animals are chopped into half, leaving bleeding corpses on the tree trunk (**figure 1.5a**). Another typical work named “The More Paper You Waste, The Less Space They Have” (WWF, December 2015) shows images of pushing endangered animals' body onto a copy machine – an elephant, a tiger, and an orangutan, indicating the connection between “narrow space” and “waste of paper” (**figure 1.5b**). In this kind of topics, direct violence is often exaggerated and over-use in order to create more powerful and dramatic images, which may sometimes lead to confusing, even incorrect communication which will be discussed in later parts.

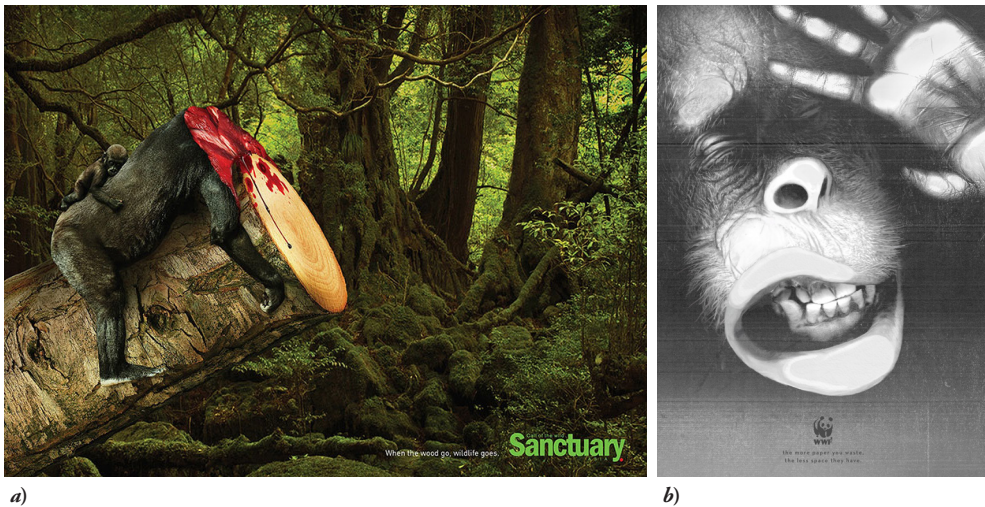


Figure 1.5 | Examples of direct violence scenes in habitat destruction issues. *a*) “When the Wood Go, Wildlife Goes”; *b*) “The More Paper You Waste, The Less Space They Have”.

According to the statistic result of this research, topics that can layout images of “harming animals” holds a higher preference to use direct violence. 1/4 (16 out of 65) of the wildlife trade/poaching topic, 1/3 (4 out of 12) of the plastic pollution topic and 1/2 (4 out of 8) of the animal show topic chose to use direct violence as their main communication strategies, so that to create a direct and powerful image of pain and death. Other topics that do not have a strong impression on “harming animals” hold the percentage around 15% to 20%. All in all, no matter what kind of topic the campaign is focusing, the negative atmosphere and conflicting relationship are significantly

strengthened through this technique.

Suggestive Violence

Compared with the usage of direct violence, suggestive violence is more commonly used in conservation campaigns, nearly 80% according to the statistic result. All targeting topics holds usage percentage higher than 70% – endangered species 84.62%, habitat destruction 83.02%, predatory fishing 78.57%, global climate change 77.78%, plastic pollution 75.00%, wildlife trade/poaching 73.85% and others 76.47%. The considerable difference between the usage of direct and suggestive violence is possibly due to the age of the audience. A considerable portion of the audience in endangered animal conservation are children and teenagers. Direct and extreme violent contents may lower the accessibility of the campaigns because they are not suitable for the younger, and there are limitations from the aged based rating systems. The usage of suggestive violence is comparatively more flexible than a direct one, especially on topic related limitations. Judging by the similar proportion mentioned above, instead of analyzing the effects that different topics have brought, this part will discuss more on different metaphors or techniques that have been used across separate topics.

One of the most widely used metaphors is that taking an image or a symbol from an animal product or animal parts, to infer the consumption of wildlife and the massacre behind it. An excellent example is an advertisement named “Don’t Buy Exotic Animal Souvenirs” (WWF, September 2008). In the picture, a female traveler is dragging a suitcase in an airport, leaving a long, distinguishing blood tail at her back (**figure 2.1a**), indicating that she has consumed illegal animal products. Although there is no direct killing or hunting scene in this poster, the audience can still realize the invisible killings behind the story. In a campaign named “Don’t Let It Ends in



Figure 2.1 | Examples of suggestive violence scenes, using symbols of animal products. *a*) “Don’t Buy Exotic Animal Souvenirs”; *b*) “Don’t Let It Ends in This Way”.

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This Way” (WWF, September 2007), a series of graphics shows the evolution of three kinds of animals that have been widely traded in East and Southeast Asia – tortoises, tigers, and elephants. Each image shows the animals’ evolution trails, from a single-cell organism to its present appearance but adds an animal product at the end of each trail. These images indicate that consuming behavior will lead the species to their extinction. For the tortoise, it ends up in a bowl of “tortoise jelly”, a kind of jelly-like Chinese medicine; for the tiger, it ends up in a fur coat, or a bottle of “tiger liquor”, a kind of traditional medical liquor made from tiger bones (**figure 2.1b**); and for the elephant, it ends up in a piece of ivory artifact. Similar techniques can also be found in the coat tags pin on two leopards from a poster called “Fashion Claims More Victims” (WWF, 2007), the alligator handbags from a poster series called “It’s Your Turn” (WWF, June 2009), and the bleeding shark fin from an installation called “Shark-Fin视角 Sundial” (EWT, March 2012).

Another technique that has been commonly accepted is using scratched, torn, tabbed, or any other form of broken structures in ordinary animal photographs or drawings, to indicate the action of killing or hurting. In an actual postal product called “Stamping Down on Poaching” (Pro Wildlife, July 2014), designers took the advantages from the tear-off feature of stamps and create a set of symbolic images that indicates wildlife poaching. The full size of the stamps are typical drawings of elephants, rhinoceros, and sharks, but the actual mailable parts that can be torn off only contain elephant tusks, rhinoceros’ horns, and shark fins (**figure 2.2a**). The process that the audience tears off the stamps is a strong implication of taking down the corresponding animal parts during poaching. Another example is an outdoor advertising project named “172 Killed Whales” (Sea Shepherd, January 2011) also take the same approach. Designers placed high definition ecology photos of 172 whales outside the

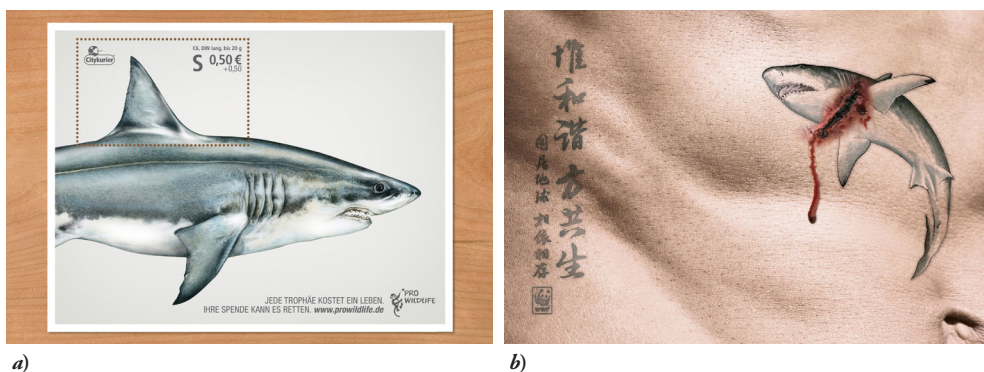


Figure 2.2 | Examples of suggestive violence scenes, using broken structures of the original images. *a)* “Stamping Down on Poaching”; *b)* “Set Harm, Get Harm”.

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fencing of Neue Burg in Vienna, Austria. Instead of hanging them regularly, those giant photos were all impaled through the head of each whale by the top pinnacles of the fencing, indicating the 172 killed whales till 2011.

Furthermore, a classic outdoor advertising project named “No Buying, No Selling, No Slaughter” (WildAid, December 2009) used metro advertisement in Shanghai China to do the trick. Designers hung outdoor prints with ordinary photographs of elephants, bears, and sharks with a bullet-hole-shape impact mark embedded into the outer glass of each poster frame. The centers of the “impacts” were all located at the head of each animal, and at each center there lay a one Yuan coin, inferring that consuming wildlife products is equal to killing them with a shotgun. Moreover, a poster series named “Set Harm, Get Harm” (WWF, June 2009) shows animal tattoos (an eagle, a shark and a tiger) on a male human character chest, with wounds that bleed located precisely on the neck or head of each animal, which also indicates the slaughter of specific species as the examples mentioned above (**figure 2.2b**).

The third commonly used technique is applying human corpses instead of animals in the natural environment to indicate that it is the human activities that cause the death of individual species. In a poster series named “Our Oceans Aren’t the Only Ones in Danger” (Surfrider Foundation, May 2011), human corpses take place where initially animal corpses should lay. Like a lying corpse covered with petroleum, a rotted skeleton filled with beach trash, and a floating corpse that entangled by a plastic ring (**figure 2.3a**). All these images are indicating possible animal deaths caused by ocean pollution. Another example is called “Killing Tigers Kills Tourism” (Sanctuary Asia, October 2007), using black-and-white photographs to create scenes of displaying hunted prey, which should have been dead tigers in this case. However, instead of using tigers, dead tourists lay in front of the poachers’ feet, meaning tourism in this



Figure 2.3 | Examples of suggestive violence scenes, using human corpses instead of animal ones. **a)** “Our Oceans Aren’t the Only Ones in Danger”; **b)** “Killing Tigers Kills Tourism”.

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region is hammered by hunting tigers (**figure 2.3b**). Replacing animal corpses with human ones do not show any scenes of direct killing or suffering, but still, substantial impacts can be made due to the empathy that emerges when the audience witnesses a self-like entity.

There are also other useful metaphors that indicate pain and death. For examples, using natural hair stripes to indicates iron bars for circus animals and the inhuman treatment behind the business, from “Freedom for Animals” (WWF, February 2017); using a painfully howling expression on animals’ faces indicates suffering endangered species, from “Every 60 Seconds A Species Dies Out” (BUND, July 2011); and using the appearance of reluctantly doing human job indicates the abnormal life for animals being tourism attraction, from “Better Than Tourist Attraction” (Pro Wildlife, May 2018).

All in all, suggestive violence are mostly symbolic or iconic elements that encourage the audience to associate them with direct violent scenes. Though suggestive violence is comparatively gentler than a direct one, the purpose is the same – to create horror and terror, and then generates negative and conflicting backgrounds.

Blood Elements

Although blood elements are not necessarily indispensable in creating violent scenes, it is a very efficient method to introduce senses of fear, disgust, and discomfort, or in another phrase, negative emotions. Ordinary people naturally feel uncomfortable when facing the elements of blood since they directly mean illness, injury, and death. The adverse physical and mental reaction towards blood or blood-like crimson color may be traced back to the early evolution of hemoglobin-based blood circulation, as hemoglobin is one of the most critical molecules of the metabolism, which shows color red²⁶. The adverse reaction is a kind of self-protection, to be away from potential harm or damage. Moreover, people have learned to make use of this reaction and generate negative emotions they need. To emphasize, blood elements that are discussed in this article are not only bleeding blood but also related elements such as organs, fresh and corpses.

Generally, the usage in different categories of targeting issues is about 10% higher than the percentage of using direct violence on average. As the distribution in direct violence, the top two highest usages of blood elements are the topic of wildlife trade/

26. Ronald M. Doctor et al., *The Encyclopedia of Phobias, Fears, and Anxieties* (New York: Infobase Publishing, 2008), 146.

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poaching, 49.23% (32 out of 65), and the topic of plastic pollution, 41.67% (5 out of 12). Percentage in the “others” category is 35.29% due to its compound issues, which contains the same contents of the top two topics. As it was discussed above, suggestive violence does not necessarily contain blood elements. Therefore, it can be concluded that the main contributor to the usage of blood is direct violence. Hence, the distribution of usage in blood elements is nearly identical as it was in direct violence index.

Except for a few samples using torturing scenes, most of the direct violence contains at least one kind of blood elements. As it was mentioned in previous parts, killing scenes like in “Stop One, Stop Them All”, “Last Days” and “Filthy Tradition” display direct bleeding blood, gore, and corpses. Specifically, in the topics of wildlife trade/poaching, body parts like bleeding limbs, entrails and fresh often appear in dismembering scenes. These elements are so direct and robust that they even been applied to unnecessary topics.

Suggestive violent works such as “Don’t Buy Exotic Animal Souvenirs”, “Shark-Fin-ning Sundial” and “Set Harm, Get Harm” also rely on using bleeding blood or gore to suggest injury and killing. Another typical example of direct bloodshed in suggestive violence is a poster series named “Ocean’s Wings” (Sea Shepherd, March 2014). Designers accuse the consumption of shark fins in East and Southeast Asia by displaying ink figures of sharks at the front and then fulfill half the picture with dotted or shark-shaped bloodstains, giving a strong sense of cruelty.

Compared with digital media, offline installation use blood elements more extremely. A project called “Disgusting Isn’t It” (IFAW, December 2007), displayed a picture of a disemboweled humpback whale with bleeding fake intestines at the bottom, to against commercial whaling (**figure 3.1a**). Another project called “Shark Container” (Sea Shepherd, February 2012), presented a large shipping container marked with “3.4 tons, 40000 sharks” in front of a city fish market to against the consumption of shark fins. At the bottom of the container, there was a massive pool of blood, identical to a homicide scene. The most recent and world-wild famous example is called “Dead Whale” (Greenpeace, May 2017). Artists made a giant blue whale with plastic trash and placed it on a beach of the Philippines to mimic a stranded blue whale caused by plastic pollution (**figure 3.1b**). The scene was so realistic with the decoration of scarlet fake guts and blood made of plastic bags, causing the whole community in tumult²⁷.

27. Andrew Salomone, “Kids Are Playing with a ‘Dead Whale’ in the Philippines – Here’s Why,” *Vice.com*, last modified June 12th, 2017. https://www.vice.com/en_asia/article/ywzvn7/kids-are-playing-with-a-dead-whale-in-the-philippines-heres-why-id.

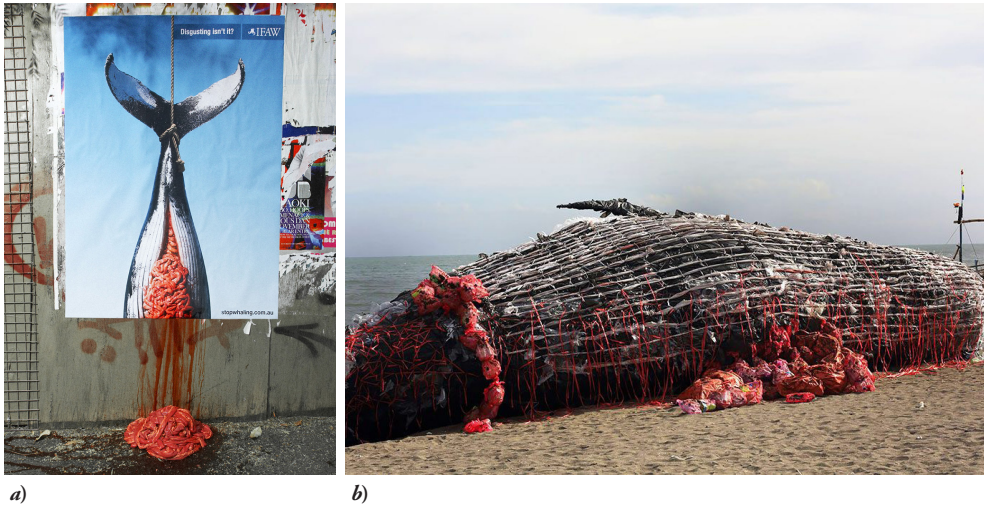


Figure 3.1 | Examples that use blood elements directly in offline installations. *a)* “Disgusting Isn’t It”; *b)* “Dead Whale”.

With the help of realistic installation, the effect of blood elements is enormously magnified, causing excessive disgusting and disturbing feeling among vast audience.

Except for direct usage of blood elements mentioned above, blood elements can also be used indirectly, by applied blood-like crimson color massively. In a poster series called “2 Degrees” (WWF, November 2015), images show that polar bears, giraffes, and elephants are drowning due to a two-degree increase of global temperature. Instead of using lake blue to refer to the rising sea level, designers chose crimson to fill the color (**figure 3.2a**). On the one hand, it can refer to the color of the thermometers, but on the other hand, it can also refer to blood, meaning death and crisis. Another good example is called “Bleeding Ocean” (Sea Shepherd, May 2014). Through an online map service of Brazil named Maplink²⁸, designers changed the sea color from

28. *Maplink*, accessed in March 2019. <https://maplink.global/en>.



Figure 3.2 | Examples that use blood elements indirectly by coloring in crimson. *a)* “2 Degrees”; *b)* “Bleeding Ocean”.

blue into crimson of Guanabara Bay outside the city of Rio de Janeiro from April to July 2014 (**figure 3.2b**). By merely changing the original map color into crimson, the organization was intended to ring the alarm of destructive shark fishing.

In all, although it is not the most popular approach among endangered animal campaigns, blood elements have shown that its higher flexibility, accessibility, and efficiency. Even though simply changing the color into crimson, negative emotions are quickly raised and spread, in the assistance of creating a negative and conflicting situation. However, because of the nature of conservation campaigns, which environmental elements are more commonly used, such direct and radical stimulation is comparatively used in a lower percentage.

3.3. The Utilization of Negative Human Images

Conflict means disagreement and argument, which needs opposite opinions and attitudes, leading the images of human and nature to go into opposite directions. In endangered animal-related campaigns, the images of nature are definite in the positive side, leaving human characters no other options, but to stand in the negative one. Therefore, although it is not necessary for generating a negative image atmosphere, negative human images are inevitable consequences in generating conflicting human-nature relationships.

Also, the utilization of negative human images is not separated from the utilization of violence. Most of the elements that generate violent scenes are naturally negative, which is brutal, cruel, and filthy. Human characters, both from inside the designed works and from the audience themselves, must contribute particular behavior or actions of violence so that the violent scenes can be reasonably and naturally generated.

According to the statistic results mentioned in the previous part, 83.01% of total campaigns contain at least one type of negative human images. In this analysis, there four types of negative human images can be found, which are “brutal”, mostly used in killing or torturing scenes; “greedy”, mostly seen in wildlife trade/poaching topic; “filthy/uncultured”, mostly found in habitat destruction or related issues; and “indifferent”, which can be found almost in most of negative-atmosphere-based campaign. Calculating the usage proportion of each type among the total 259 campaigns that contain negative images also stands for the preliminary judgment that has been made above. The results are, “brutal” 29.73% (77 out of 259), “greedy” 46.33% (120 out of

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259), “filthy/uncultured” 30.89% (80 out of 259) and “indifferent” 69.11% (179 out of 259). Similarly, more than one type of negative image can appear in the same campaign at the same time, so the percentage of each type cannot be added up. Statistic results can also be found in **table 1** (page 12).

Brutal or greedy images are usually found emerged simultaneously in the trade or consumption-related topics – where brutal sellers are, there are always greedy customers behind (**figure 4a, 4b**). In the campaign called “Stop Criminals Making a Killing”, poachers, executioners, buyers who put much fortune in consuming rhinoceros horn products and other practitioners who work for the industry emerge at the same picture. The greedy look of human characters and the painful, desperate expression of the animal form a sharp contrast that can raise strong emotional fluctuations. In the campaign called “Stop One, Stop Them All”, the complete industry chain in wildlife trade, from the poachers, distributors or sellers, processors or product producers to end customers who infer to ordinary people, is shown. Except for the cruel faces that emerge on the poachers, which is entirely predictable, all other human characters, without any exception, are showing greedy and hideous looks with pride that came from nowhere. In a work named “Vote Up for a Circus Without Animals”, vicious animal trainers and the mocking audience are displayed together in the picture, comparing with the helpless expressions on circus animals. This pair of joint images not only represent the human’s obsession towards animal products or services but also infers the money-oriented capitalism society, which broadens the blaming targets from direct performers of violence to ordinary end consumers.

Filthy, or uncultured human characters can be easily found in wildlife trade/poaching issues, as well as living surroundings related topics (**figure 4c**). The images of wildlife poachers are not only brutal but also low-educated, usually with tattered costume and dirty skin. In a poster series named “Still Want Some?” (WWF, March 2013), dirty human fingers and toes, some of them are polished, are put in where the



Figure 4 | Examples show negative images of human characters. *a*) Brutal; *b*) greedy; *c*) filthy/uncultured; *d*) indifferent.

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original position of rhinoceros' horns should be, indicating horns and human nails are chemically the same. Although the unease emotions caused by the image may guide consumers to think twice before buying rhinoceros products, the image itself also indicates that human is dirty and disgusting. In some habitat-related examples, like a poster series called "Oil Spills" (Rio Art, May 2017), there are no human characters on scene, but inky clothes covering the animals (a seal and a pelican) also feel as filthy as waste yards, which can also be linked with impressions of dirty and primitive villages. Like this case, although human characters are not directly presented, the indications of human industry products or pollution are conveying the same message, that human is filthy and uncultured.

Indifferent images may do not certainly hold negative meaning in daily life, but on issues related to wildlife conservation, indifferent means the lack of attention, which usually consequences in shorts of funds and public supports (**figure 4d**). For example, the poster named "Don't Buy Exotic Animal Souvenirs", the female character who drags the bleeding suitcase, does not show any emotional fluctuation, inferring ruthless and cold-blooded. In a poster series called "Confirm Humanity" (Greenpeace, June 2018), designers simulate a pop-up window that asks the audience to confirm whether they are robots, and the backgrounds are pictures of dead or suffering animals caused by human activities. Designers intend to arouse the audience's conscience using stimulating images, but they also have set a precondition that indifference in these cases is inhuman. In a word, in the view of conservation movements, the indifferent attitude of the public will lead to the destruction of wildlife and habitat unconsciously.

In summary, no matter which type of negative image has been chosen to create the human characters in the campaigns, once the decision has been made, the conflict between human and nature is formed. Based on the preference of creating conflict and depression, human characters are naturally pushed to the opposite side against the animals.

Last but not the least, besides from the negative images, there are also neutral images and positive images of human characters among the collected samples, which occupies 9.62% (30 out of 312) and 7.37% (23 out of 312) respectively. Neutral images usually appear in the campaigns only focus on animals themselves, ripping every human element off the screen. Positive images can be divided into two types. One is "friendly", which means human are only showing kindness and care, occupying 21.74% (5 out of 23) within the positive catalog. The other one is "helpful", which means humans are having a more active and positive role in improving the situation of

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endangered animals, occupying 78.26% (18 out of 23). To be noticed, the neutral and two types of positive images do not overlap on each other, nor the negative images. Therefore, the percentage reflects an accurate preference for building human characters in endangered animal-related campaigns. Unfortunately, not just the proportion is low, by comparing the frequency of the usage in neutral or positive images each year, the distribution of these types is discrete, and a clear pattern is not found. Together, it can be inferred that the utilization of neutral or positive human images is neither a mainstream choice nor a developing trend in the campaigns.

3.4. Questionable Information Due to Rote Scene Generating

In order to generate a negative image atmosphere and conflicting human-nature relationship, violence and negative human images are the most commonly accepted techniques and have been proven efficient in this strategy. However, applying this technique blindly, or overwhelmingly can also result in invalid communication that contains questionable information. In this research, questionable information is divided into three parts – confusing information, incorrect information, and radical environmentalism.

Confusing Information

Information that is ambiguity or can be converted into two or more possible unrelated meanings is regarded as confusing information in this research. Designers who intend to create intense conflict through violence and negative image in an inappropriate topic usually make this mistake.

For example, in a work named “The More Paper You Waste, The Less Space They Have”, the original idea is to use the image of endangered species that live in the jungle, to build a logical link between paper-wasting and destruction of jungle. However, the image of pushed animals’ faces from a copy machine can also mean animal abuse in the circus or other animal performance. The only hint to decode the image is a small line of the slogan at the bottom of the poster. If the audience does not notice the scripts, the communication of this work is possibly be severely misled.

Another example is a poster series named “What Will It Take Before We Respect the Planet” (WWF, June 2010). In this series, designers put graffiti from walls and

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streets onto the body of four kinds of endangered species – polar bears, rhinoceros, elephants, and humpback whales (**figure 5.1a**). The idea of this campaign is considerable obscure. Graffiti is a form of art that draws on the wall or any other solid surface. Although in the perspective of city management, graffiti may bring negative effect, it also can represent the hip-hop culture and popular art, rather than a simple word like “disrespect”. The connection between the chosen visual element and the core message is so weak that the audience may be dissuaded from animal abuse, rather than getting the correct way to show “respect” to nature.

In another case named “Our Life at the Cost of Theirs” (WWF, January 2009), designers use urban constructions such as roads, bridges, buildings, parks and traffics to form the shape of three kinds of endangered species – elephants, rhinoceros, and sea turtles (**figure 5.1b**). The original message is to warn the audience that urban constructions are destroying the natural habitat for these animals, but it is easy to mistake for the idea that endangered animals can live harmoniously in the city, which make no sense in this case.

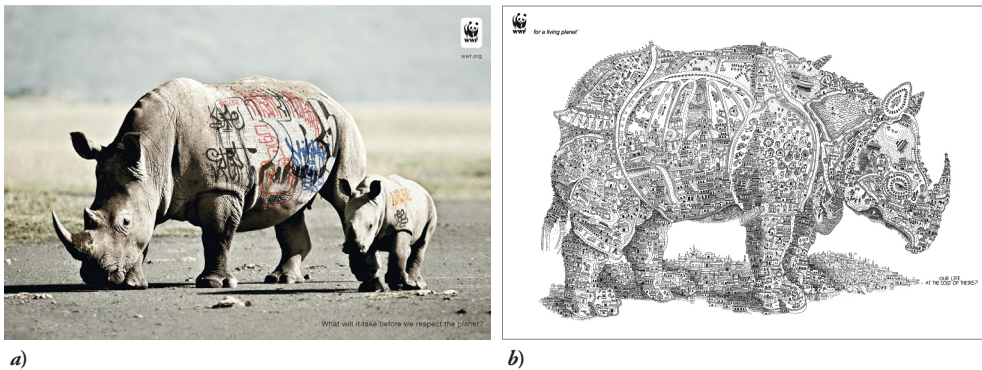


Figure 5.1 | Examples that contain confusing information by creating weak logic links. *a)* “What Will It Take Before We Respect the Planet”; *b)* “Our Life at the Cost of Theirs”.

The previously mentioned project called “Confirm Humanity” by Greenpeace, designers also build a connection between humanity and actual practices in conservation career. However, humanity is a complex and changeable evaluating system related to moral, social, ideological divergence. Compulsorily linking humanity with attention in the conservation area is neither appropriate nor powerful. On the contract, the attempt of doing so carries a sense of obligation, may lead to antipathies.

In general, confusing information usually caused by the weak or nonexistent logic link between separate two concepts and their related visual elements. In the case of endangered animal-related campaigns, rote negative emotion or conflict generating sometimes will result in creating such a logic link, especially in the topics that require

less violence and conflict.

Incorrect Information

Incorrect information means the given messages is partly inaccurate or utterly incorrect in a scientific way. Like confusing information, rote scene generating can cause original information to distort. Only at this case, distorted information occurs in scientific areas.

In a poster called “Best in Prison” (WWF, June 2018), endangered animals from downtown are rushing towards a zoo gate, with a slogan says, “when the best place is a prison, things need to change” (**figure 5.2a**). The poster initially intends to tell about the urgency of paying attention to natural habitat reduction, but falsely using the word “prisons” to infer zoos. It is undeniable that zoos are not the best habitat for wildlife, and in some of them, the facilities are so inadequate that bring unnecessary illness and death to the animals. However, according to general opinions of biologists, most of the modern zoos and aquariums are built for wildlife protection and conservation, while the exhibition is the by-product of it²⁹. Inferring zoos as prisons to animals is merely a misunderstanding and an emotional stereotype, which is unfair to the specialists who are working in this area.



Figure 5.2 | Examples that contain scientifically incorrect information, which may mislead the public to unnecessary panic. *a*) “Best in Prison”; *b*) “Greenbees”.

Another example is from the poster series called “It’s Your Turn”. This series combines the form of tic-tac-toe games and animal products. The audience can choose the next step either to get more products or to save more animals. Other two posters contain sharks/soups, alligator/handbags are fine, but the third poster presents a relationship between calves and leather boots. It seems to be cruel to use calves’ skin

29. Dalia A. Conde, “Role of zoological gardens,” in *Grzimek’s Animal Encyclopedia: Extinction*, eds. Norman MacLeod, J David Archibald, and Phillip Levin (Boston: Cengage Learning, 2013), 207-215.

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in the product; however, it is the farm herds help to preserve the wilder population. Seeing commercial animal husbandry as actions of slaughtering is nothing but an act of hypocrisy since it refuses to accept the fact that normalized agriculture is an effective method to protect the wild species and environment³⁰.

Moreover, in two web videos called “Death to All Bees” (Greenpeace, June 2013) and “Greenbees” (Greenpeace, April 2014), the organization warned that bees are rapidly disappearing due to human activities such as using pesticides and chemical fertilizers, and it will cause serious consequences (**figure 5.2b**). The incidence of bee colony’s abnormal decline in North America and Europe is true, but it was excessively exaggerated. The phenomenon is called CCD (Colony Collapse Disorder), referring to the abnormal decline of bee colony during winter, usually up to 30%³¹. The cause of this phenomenon is still unknown, but researchers consider it was a compound issue related to both human activities and natural factors like fungi and immunodeficiency³². Such a phenomenon has not yet been detected in other regions like Asia³³. Even in the regions that have detected CCD, the situation is not as tricky as the videos claim. Besides, although bees are important pollinator, it does not mean that plants cannot be pollinated without bees. Other insects like butterflies and moths, birds and mammals are all capable of pollination. It is unnecessary and irresponsible to spread terror among the public.

In a word, incorrect information is usually caused by the lack of specific scientific knowledge, which can be improved by extensive reading and content verification. Unfortunately, the eager to generate huge visual and social impacts drive campaign designers to build conflicting, negative images without any hesitation, even to mislead the public with wrong messages.

Radical Environmentalism

Radical environmentalism means using general ideas from environment protection as a cover, to encourages ordinary people to take extreme actions, such as impacting laboratories and buildings of cooperation, interfering legitimate commercial activities

30. SCBD, *Biodiversity and Agriculture: Safeguarding Biodiversity and Securing Food for the World* (Montreal: Secretariat of the Convention on Biological Diversity, 2008).

31. Benjamin P. Oldroyd, “What’s Killing American Honey Bees?,” *PLoS Biology*, vol.5, no.6 (2007): 1195-1196.

32. Matthias A. Becher et al., “Towards a systems approach for understanding honeybee decline: a stocktaking and synthesis of existing models,” *Journal of Applied Ecology*, vol.50, no.4 (2013): 868-870.

33. Liu Zhiguang et al., “Survey results of honey bee (*Apis mellifera*) colony losses in China (2010–2013),” *Journal of Apicultural Research*, vol.55, no.1 (2016): 35.

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and performing personal attacks. To convey such extreme thoughts, incorrect and exaggerate information is commonly seen in related design layouts.

In a case named “Stop Killing for Research is Saving” (WWF, December 2012), designers transform WWF’s identical panda logo into a series of four posters. In the posters, the panda characters are abused in all kinds of ways that human activities may cause, such as animal experiments, abuse in the entertainment industry, production of animal product and even the production of daily food (**figure 5.3a**). Despite the controversial issue of whether the animal experiment is good or bad, the potential critique on the issue of animal product and meat production is inadvisable. Human society and development are, to a certain extent, benefit from the usage of animal products. For example, the leather product can also be made from generally acknowledged commercial animals like cow, goat, and horse. Cashmere from sheep and eiderdown from ducks are ideal warm-keeping material for clothes. Farm animal fats from sheep and horse can be used in the beauty industry, not alone the continuous usage of cooked meat from a domestic animal from seven million years ago, which led to the leaping development of the human brain³⁴. Although there are joint agreements on prohibition of utilization

34. Adrian C. Williams, and Lisa J. Hill, “Meat and Nicotinamide: A Causal Role in Human Evolution, History, and Demographics,” *International Journal of Tryptophan Research*, vol.10 (2017): 2-5.

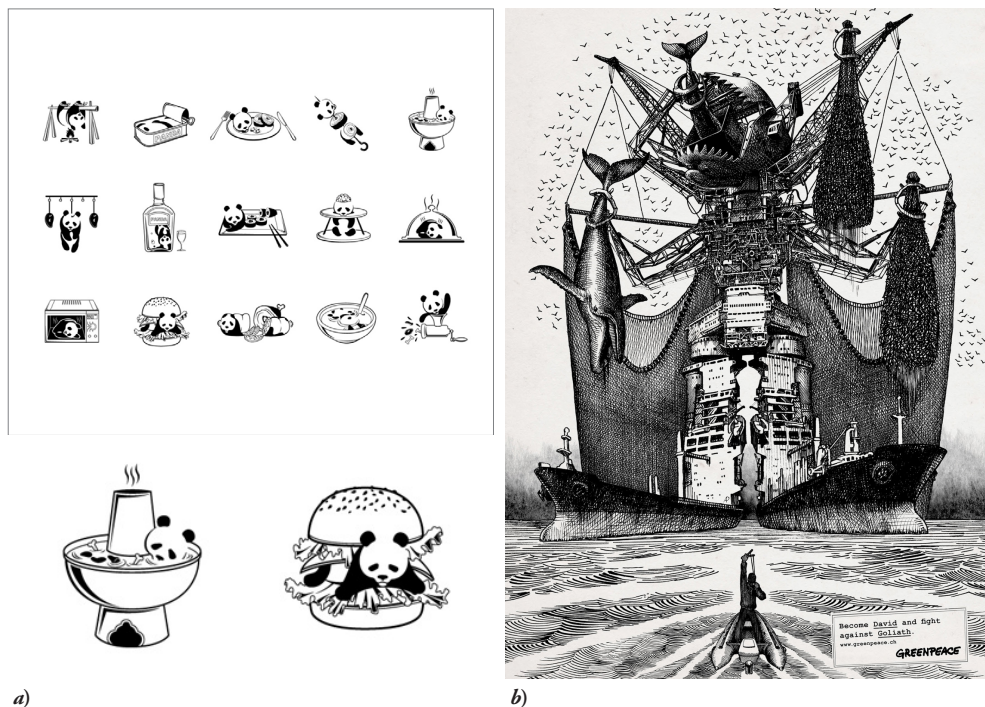


Figure 5.3 | Examples that contain thoughts of radical environmentalism. **a)** “Stop Killing for Research is Saving”, shows the icons of the objections towards regular meat production; **b)** “Become David”, encourages ordinary people to fight against the big companies by interfering their normal business.

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on endangered species and sustainable utilization on other species, the idea to confuse the concept of economic species and endangered or rare species is scientifically wrong and potentially dangerous.

Another poster series called “Become David” (Greenpeace, January 2012) displays a young man fighting against several iconic illustrations of human industries, like the petroleum industry, fishing industry, and power industry (**figure 5.3b**). Representative images from these industries transform into monsters, destroying the environment, and squeezing natural resources, while the young man is fighting bravely alone, representing the right side. The whole idea of the series is based on the biblical story of David defeating a giant named Goliath, filling the posters with a sense of declaring war. Even though heavy industries do have brought pollution and destruction to the environment, the development of green industries is a more proper solution, rather than refuse any industrial achievements. It cannot be denied that it is the benefits of heavy industries that bring development and convenience to human society. Besides, encouraging people to fight against massive industrial complex is either foolish or suspicious, for the behavior itself is dangerous to ordinary citizens, and the chosen images are containing specific political purpose.

Specifically, Greenpeace is the organization notorious for its radical ideas and actions. In this research, although they do not always use extreme violence, campaigns that contain radical environmentalism take up 34.04% of its samples (16 out of 47), comparatively much higher than other organizations like WWF, which is 2.21% (3 out of 136). If the other two types of questionable information are calculated, the percentage will rise to 51.06% (24 out of 47). In total, Greenpeace uses similar techniques of exaggeration and intensification to encourage the idea of confronting regular industries and commercial activities, which is consistent with its actual movement.

Judging by this evidence, the core ideas of a brand have a significant influence on its design preference and strategies, and its eye-catching effects may induce other organizations or companies to follow, misleading the public even more seriously.

All in all, although radical environmentalism is against the mainstream ideas of human society, its existence and influence should not be underestimated. Destructive extreme actions not only will bring harm to ordinary people, but also will have bad influences on the public image of normal conservation movements and works. Disguised radical ideas may even confuse the public cognition towards environmental issues, bring more harms on future conservation education.

3.5. Conclusion

Judging by all the data and analysis in this chapter, it can be concluded that the current design preference in endangered animal-related campaigns is to generate scenes of negative atmosphere and conflicting human-nature relationship, by using violence and negative images of human characters. In short, it can be concluded as a violence-conflict-based strategy. To be noted, overwhelmingly applying this strategy may result in a rote scene generating and giving out questionable information, which can be confusing, incorrect, or even radical. Although there are some attempts of breaking this preference, the low proportion and the discrete distribution show that they are not the mainstream.

Further discussion on the motivation behind this preference and its influence will be presented in the next chapter.

– CHAPTER IV – THE MOTIVATION AND THE INFLUENCE OF THE CURRENT DESIGN PREFERENCE

As it has been concluded in the last chapter, the current design preference of endangered animal-related campaigns is the violence-conflict-based strategy. In the first and second part of this chapter, the motivation behind this strategy will be discussed further, both in the level of strategic planning and in the level of problem resolving. Psychological and philosophical effects will be taken into consideration. Then, the influence of this strategy, both positive and negative ones, will also be discussed in the third part.

4.1. The Motivation on Strategic Planning Level

Using violence and negative image to create a conflicting relationship and negative atmosphere can be concluded into more simple words – creating terror and horror. No matter how complex the process can be, or which specific type of images that designers and planners choose to apply, creating an instant frightening experience is the most basic technique that every negative campaign is doing.

To be more accurate, creating terror or horror does not only mean to display features that appear in horror movies like ghosts, psychopaths or cold-blooded serial killers. According to the most popular opinion among the Gothic literary circle, horror is the emotion that occurs after having the frightening experience, which causes shocked and scared, while terror precedes the actual experience, like a kind of anxiety³⁵. The sense of terror is more primitive, possibly connecting to a high level of epinephrine to give signals of danger and cautious. On the contract, the sense of horror comes quick and has a specific trigger, which may not last long. Horror can be considered as the complexity of terror and other later emotions³⁶, and horrible and robust experience may form a new trigger to generate terror.

35. Devendra Varma, *The Gothic Flame* (New York: Russell and Russell, 1966).

36. Matthew Hills, *The Pleasures of Horror* (New York: Continuum, 2005), 17.

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By combining this theory to the mainstream strategy in endangered animal-related campaigns, violent and bloody visual elements are the most direct evidence of creating terror and horror. Violent scenes and blood elements are specific signals of injury and death, even a pure color of crimson can bring up the thoughts of avoidance, which triggers the sense of terror. Moreover, direct stimulation from these two visual elements also push the emotions further to a shocked and stunned situation, then the sense of horror comes. Even without the assistance of direct visual stimulation, a line of depressed slogans, a dark and stressful background color, or a helpless facial expression on the animal characters will raise terror quickly. By doing so, campaigns can successfully draw the public's attention, finishing the first step of communication with the audience.

However, simple attentions that brought by terror and horror do not last long, which is adverse the purpose of starting campaigns. Besides, there are much more methods to bring up attentions, such as abnormal humor and unpredictable surprises. Then, why do the organizations still choose terror and horror as their primary attractions? The reason is related to the transformation of emotions. According to psychological researches, most of ordinary people can transfer terror and horror into one of two major types of emotions – one is refusal emotions such as disgust, objection, and disapproval, the other one is aggressive emotions such as anger, rage, and annoyance³⁷⁻³⁸. Moreover, the transference of terror and horror will cause the audience to perform specific actions. For the people who have refusal feelings afterward, they will perform actions of rejection, getting far away from the stimulus. And for the people who feel aggressive, they will perform actions of attack by assaulting the stimulus positively³⁹.

Therefore, from both of which, wildlife conservation organizations can be benefited in two ways. Actions of rejection will lead to a stop in performing certain behaviors like consuming illegal animal products, watching animal shows, or throwing trash to the living environment. Meanwhile, actions of attack will lead to a social-wide denounce or protest towards specific issues, which may assist the actions of reject in spreading more efficiently and widely. On the other hand, positive emotions like the sense of joy, interest, and love, do not show the instant effect as terror and horror do,

37. Ron Tamborini and James Stiff, "Predictors of Horror Film Attendance and Appeal: An Analysis of the Audience for Frightening Films," *Communication Research*, vol.14, no.4 (1987): 418-419.

38. Kimberly A. Neuendorf and Glenn G. Sparks, "Predicting Emotional Responses to Horror Films from Cue-Specific Affect," *Communication Quarterly*, vol.36 no.1 (1988): 23-25.

39. Cynthia A. Hoffner and Kenneth J. Levine, "Enjoyment of Mediated Fright and Violence: A Meta-Analysis," *Media Psychology*, vol.7, (2005): 208-209.

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which is defined as low-arousal emotions by some specialists⁴⁰. So, it is natural that organizations prefer to apply these two specific kinds of negative emotions as their strategy base, resulting in the preference towards negative and conflicting elements.

Another reason why organizations prefer to use terror and horror is that it does display the cruel reality of endangered animals to the public. No matter what cause, the present situation of endangered species is not optimistic, and it is significant to reveal it to the public and guide their knowledge. Especially for the topic of wildlife trade/poaching, the brutal and bloody scenes do exist, and the chain linking poachers and consumers do have high power in wildlife trade industries. Since it is more difficult to put more efforts on the poachers' side, display the cruelty and the guilt to the audience who may be potential consumers is a more practical approach to stop the business.

In summary, the natural physical and mental reaction of terror and horror drive the audience to perform repulsive or aggressive actions, which coincide the purpose of endangered animal-related campaigns. Therefore, the promising and predictable outcomes impel campaign designers to use the same strategy for a long time, and it does not show any changing trends in the short-term.

4.2. The Motivation on Problem Resolving Level

The discussion in the previous part reveals a possible motivation that predictable emotional changes and promising results make campaign designers to choose the strategy of generating negative and conflicting scenes nowadays, showing the effects of psychology. However, why the designers would like to create conflicting images in the first place?

Unlike agriculturally based Asian societies, especially in China, Japan, and Korea, western societies are mostly developed on the foundation of business and trade. The characters of business and trade activities were bound to give birth to contracts, a formal guarantee insuring an even bargain⁴¹. From this situation, legal systems that focus on protecting private property were established and spread over the European continent, which created an individual-based social atmosphere, which is called

40. Jonah Berger and Katherine L. Milkman. "What Makes online Content Viral?," *Journal of Marketing Research*, vol.49, no.2 (2012): 192-193.

41. Barry Nicholas, *An Introduction to Roman Law* (Oxford: Oxford University Press, 1976), 165-193.

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individualism in recent years⁴². Individually business-based societies preferred to exchange rather than to mingle or to fuse, from which western people were keen to resolve the problem by contract, competition and even by conflict if it was necessary⁴³.

Therefore, the overvaluing in individuals resulted in the philosophy of binary opposition⁴⁴. The thoughts of binaries defined as dividing concepts in opposite pairs, like up/down, right/left, and good/evil. It emphasizes the opposite characters of two sides rather than their connection and uniformity⁴⁵. Although structuralisms regarded binaries as basic concepts in human language and early cognitive⁴⁶, post-structural criticisms keep holding the point that the binary opposition is merely an excuse of western hegemonism, especially in the concepts of male/female, civilized/uncivilized and white people/people of color⁴⁷.

The thoughts of binary opposition are so deeply embedded in western language and societies, that it may be responsible for the western habit of creating conflicts in public issues. A typical example of this trend is the radical feminism movements in the last fifteen years that put men and women in the opposite position. Although modern feminists regard the movement is to strive for equality for both men and women, some of them still see the word “man” as a result of inappropriate gender stereotype and try to eliminate it from official documents⁴⁸, which is still separating “men” and “women” from each other in a linguistic way.

In the case of conservation campaigns, thoughts of binary opposition still have a strong influence on the public. Human and nature are usually put in a conflicting position that fights each other for more resources. When it combines with environmentalism, the destruction and pollution of the natural environment from human activities commonly push the human character to the “evil” side. When facing the environmental problems which are irreconcilable in western ideas, organizations will

42. Saidbek Goziev, “Western Individualism Versus the Eastern Spirit of Community,” *Journal of Eurasian Affairs*, vol.4, no.1 (2016): 63.

43. Alan Sillars, “Attributions and communication in roommate conflicts,” *Communication Monographs*, vol.47, no.3 (1980): 181-182.

44. Sorcha Fogarty, “Binary Oppositions,” *The Literary Encyclopedia*, last modified February 15th, 2005. <https://www.litencyc.com/php/stopics.php?rec=true&UID=122>.

45. Greg Smith, “Binary opposition and sexual power in ‘Paradise Lost’,” *The Midwest Quarterly*, vol.37, no.4 (1996): 383

46. Hawkes, Terence. *Structuralism and Semiotics* (London: Routledge, 2003), 8-16.

47. Fred Pfeil, *White Guys: Studies in Post-modern Domination and Difference* (New York: Verso, 1995).

48. Ryan W. Miller, “California city votes to ban gendered words as ‘manhole’ becomes ‘maintenance hole’,” *USA Today*, last modified June 18th, 2019. <https://www.usatoday.com/story/news/nation/2019/07/18/berekeley-bans-gendered-words-manhole-becomes-maintenance-hole/1764901001/>.

be keen to create conflicts to resolve these contradictions as it has been discussed in the last chapter.

All in all, from the base of the historical development in western societies, in the field of wildlife conservation, the philosophy of binary opposition ends up in the current campaign design preference that is based on violence and conflicts.

4.3. The Influence of Violence-Conflict-Based Strategy

From the previous two parts, the probable original motivation of the violence-conflict-based strategy was revealed and discussed. For more than 30 years, this strategy keeps influencing effects and direction of conservation education.

It is undeniable that, over years of practice, the violence-conflict-based strategy has been proven effective and powerful. Despite some radical actions, public attention towards endangered animals keeps raising all along. The global increase of nature documentary business is a representative reflection of this trend. The audiences are becoming more and more active in searching and watching wildlife and conservation-related contents. Encouraged by this, media and broadcasting companies, like BBC Earth, Tencent Video, and other companies are investing more in producing and publishing these contents⁴⁹. Inspired by previous campaigns, more and more children and teenagers choose to devote themselves to conservation science. In this case, violence and conflict do bring positive influence that promotes the development in this area.

However, similar or repeated messages are delivered too many times for the whole society to digest. In physiology, there is a term called “refractory period”, meaning a period that the nerve does not respond to similar stimulation after continuously stimulating it. Similarly, there is also a psychological refractory period, which causes the audience to respond less⁵⁰. The long-term utilization of violence and conflict may show its effects for the first time, but after that, the audience will be tired of the repeated contents, making it more difficult to gain public attention. Without changing any directions, the more challenging to raise audience attention, the more severe that violence and conflict can be. And it is already showing the sign of it, by seeing more

49. Rebecca Davis, “Documentaries Show Strong Signs of Growth in Global Markets.” *Variety.com*, last modified March 18th, 2019. <https://variety.com/2019/film/asia/filmart-documentaries-doc-world-1203165418/>.

50. Harold Pashler, “Dual-task interference in simple tasks: Data and theory,” *Psychological Bulletin*, vol.116, no.2 (1994): 220-221.

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and more unnecessary violence have been used in inappropriate topics like habitat protection.

Similarly, as it was discussed in the previous part that terror and horror would transform into a sense of rejection, extremely violent and negative elements may probably cause a rebound on public attention. Images with strong visual impact can raise the audience's sympathy and sense of guilt but can also cause disgust and discomfort. Once the sense of rejection heads towards conservation movement itself, not illegal actions, the public acceptance and degree of participation will drop directly, bring down the reputation of an organization. The disrepute of Greenpeace and other "pet protection" groups are the best examples of this process.

Moreover, repeated violence and information may form misunderstanding in the audience, even though the information itself is correct. For example, repeated promotion on leopard fur trade has already gained governments' attention towards poaching problems, and practical actions have been performed to stop the situation from deterioration. For ordinary people, even for some authorities, they have formed a concept that the primary and only threat to leopards is poaching. However, in present days, problems of habitat loss and fragmentation, causing inbreeding and population decrease, is more serious⁵¹. Unfortunately, few organizations or campaign designers attempt to promote this issue.

In more radical campaigns like it was mentioned in the last chapter, incorrect and radical thoughts have misled part of the public into a wrong way of conservation. Interrupting regular social order, interfering legitimate research and commercial activities will not bring any benefit on endangered animals, but only terror and panic among the public. Radical, aggressive actions or encouraging such actions will lead to the decline of social efficiency, bringing harmful influence on others' well-being. Unfortunately, the influence of radical environmentalism still maintains its force in some European and Asian countries such as France and China, which should be alert.

As it was mentioned in the previous chapter, community-oriented conservation strategy is more and more popular among the academic circle. Compare it to the current design preference in related campaigns; the violence-conflict-based strategy is not sufficient and obsolete. It should be noted that this article does not advocate abandoning this strategy, since it still works fine in some specific area, and the actual situation

51. Shailesh Kumar Singh et al., "Biodiversity – Threats and Conservation," in *Environmental Science and Engineering Vol 2. – Biodiversity and Conservation*, eds. Bhola R. Gurjar, and J. N. Govil (Houston: Studium Press LLC, 2017), 282-316.

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of endangered animals is not optimistic. However, combining with the analysis and discussion above, it is clear that only one dominant strategy is not suitable for the present diversified situation. A differentiated approach should be made.

– CHAPTER V –
**DIFFERENTIATED APPROACH IN
COMMUNICATION OF
ENDANGERED ANIMAL-RELATED CAMPAIGNS**

The present violence-conflict-based design strategy in endangered animal-related campaigns has already revealed its disadvantages as it is discussed in the last chapters, being over negative, inefficient, and even radical. At the same time, the on-going development of modern conservation biology requires more divert approaches in related campaign designs. An alternative design strategy is in demand.

In this chapter, another approach that using oriental philosophy of combining human and nature will be proposed and discussed thoroughly. By analyzing the features in positive visual elements and thoughts in Confucianism, the core design principles of the final project will be revealed. Then, using design examples from different areas, the design methodology will also be raised. The final communication design project using this methodology will be presented at the last part of this chapter, by reviewing the experimental sketches, the development and the final layouts of it.

In this chapter, campaign examples used for description, including posters, videos or other multimedia formats, will be marked as “ ‘Campaign Name’ (publisher, publishing date)”.

5.1. Using Positive Visual Elements

From the analysis and discussion from the last chapters, the violence-conflict-based strategy, meaning to use negative visual elements, has shown its limits. The deterrence towards illegal poaching and wildlife trade is reliable and useful, but it can also lower the audience’s participation in other conservation actions, such as related public education, donation, and volunteer works. To avoid this effect, how about using the opposite way – the positive visual elements, to encourage the public to behave more positively and actively?

Although more than 85% of endangered animal-related campaigns choose to use negative visual elements, there are a few examples that show positive and peaceful atmosphere can also be as powerful as their opposite companions.

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In an advertising campaign named “Pride is in Our Nature” (WWF, May 2018), designers are intended to encourage private donations in the campaign of restoring the Persian leopards (*Panthera pardus tulliana*) in Russia. To do so, an image of a leopard’s head is blended with the image of Caucasus Mountains to infer that the leopards have returned to their natural habitat with the help from Russian companies (**figure 6.1**). The whole image shows a spectacular landscape with a joyful animal face, fulfilling with a positive atmosphere. The print was presented as a gift to Vyacheslav Bitarov, the highest official in North Ossetia-Alania of Russia with a huge response from the society⁵². For its beautiful image and strong communication effect, the work was given the ADCR Awards, founded by the Russian Art Directors’ Club. With the assistance of this unique campaign, the WWF-Russia has raised more funds and took more actions in the protection project for this rare Arctic big cat, including three reintroduction cases and the development of interactive classes⁵³.



Figure 6.1 | Advertising image of the campaign “Pride is in Our Nature”.

Another similar campaign is called “I Protect Tigers” with an online video named “Tiger in Suburbia” (WWF, November 2016). The video tells a story about a British family which adopted an injured tiger, offering it a cozy place to stay, taking care of it like one of their family members, and finally releasing into the wild jungle again (**figure 6.2**). WWF-UK published this video for the upcoming Christmas holiday season with a matching image of a warm family, intended to raise the audience attention and sympathy. At the end of the video, the pop-up information tells people to donate and care about the topic with 5 pounds directly. According to WWF’s official annual report in 2017, more than 6 million people have watched and shared this video with investment

52. Sostav, “Print of the day: WWF and Possible Group launched the project # We will return Leo,” *Sostav*, last modified August 29th, 2018. <https://www.sostav.ru/publication/wwf-i-possible-group-zapustili-proekt-vernemleo-33058.html>.

53. Julia Kalinicheva, *WWF-Russia Annual Report 2018* (Moscow: WWF-Russia, 2019), 10-11.



Figure 6.2 | Screenshots from the video of the campaign “I Protect Tigers”.

growth by 8%⁵⁴.

Although it does not aim at a specific environmental issue or any kinds of endangered animals, the campaign “We Are All Wildlife” (WWF, November 2015) use a similar technique with the introduction of positive human figures. It is a brand awareness campaign using half-divided images of human and wildlife, to mark the catchphrase of unity between human and nature. The published posters are cut horizontally, putting human, animal, or plant separately to form visually connected images. For example, a dancer’s body on the upper half and a daisy at the lower half as the dancer’s skirt, a bear’s front face on the top and a man’s roaring face at the bottom as the bear’s mouth, an old man’s wrinkled forehead up above and tree’s annual rings down below as the old man’s beard (figure 6.3). The visual images are direct and straightforward, using only black and white color and graffiti fonts to mimic popular street art in recent



Figure 6.3 | Posters of the campaign “We Are All Wildlife”.

54. WWF-UK, *WWF-UK Annual Report and Financial Statements 2016-17* (London: WWF-UK, 2017), 30.

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years. The campaign also contains an online video with edited clips that show the similarity and connection between human and nature using the same technique the posters do. The artistic visual style has gained huge increase on public attention – reached more than 30 million people through social networks and gained WWF-Canada a 25% increase in one-time donation just in the first month after the campaign was released⁵⁵.

Besides environmental issues, another public interest has also applied a positive approach to encourage the audience to act more willingly. An excellent example is from Germany called “The Social Swipe” (MISEREOR, January 2014). Designers set two big screens in the airport of Hamburg and Amsterdam to reappear the process of giving and sharing. People can swipe their credit cards through the central gap on the billboard, donate 2 euro and trigger a video of slicing a piece of bread or snipping bond on hands (**figure 6.4**). It made donation much more accessible than before and created an excellent communication with the audience through an interactive experience. The positive behavior was strengthened and emotionally rewarded, leading more active participation of the whole campaign. Over 1000 people tried the swiping, and over 3000 euros are donated only in the first month, increasing the annual donation by 23% totally⁵⁶.

Psychologically, compared to negative visual elements, positive ones provide upward comparisons to help the audience to create a positive self-awareness, encouraging them



Figure 6.4 | Media content and its actual effects of the campaign “The Social Swipe”.

55. WWF-Canada, *WWF-Canada Annual Report 2016* (Toronto: WWF-Canada, 2016).

56. Craig Linton, “Social Swipe’: raising money for Misereor through interactive posters,” *Showcase of Fundraising Innovation and Inspiration*, last modified March 26th, 2015. <http://sofii.org/case-study/social-swipe-raising-money-for-misereor-through-interactive-posters>.

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to act more independently and confidently⁵⁷. From the examples mentioned above, the potential power of positive elements is apparent. In a social perspective, they increase not only the attention but also the participation of the public, and it will usually result in direct financial growth. This double promotion is crucial to the area of public benefit, especially in environmental issues. When it comes to the domain of wildlife conservation, creating positive elements means to use helpful, peaceful, and positive human images. Unlike the violence-conflict-based strategy which forbids people from behaving illegitimately, positive elements can provide strong motivation for taking constructive actions. As it was mentioned in the previous chapter that modern conservation biology is now focusing more on the power of human activities, using positive elements is one of the appropriate methods.

Therefore, in this article, utilizing positive visual image and atmosphere is seen as one of the two core design principles of the final project, rather than using the inopportune negative ideas.

5.2. Applying Oriental Philosophy

Positive visual images in endangered animal-related issues always contain positive human-nature relationship. A positive relationship can be harmonious or be more actively helpful. There are still several options in choosing what kind of specific relationship is to be present.

In western culture, human and nature, usually in a separate status, even they tried to connect these two visually. By reviewing the examples from above, it can be found that human characters are always taken away from other natural elements. In some constructive examples, the human is great but independent saviors or helpers to the wildlife, looking down to the natural world from a higher level. Like in the “Tiger in Suburbia” video, it is saying that people give the tiger a home, a family, but it shows no different than how do pet-lovers treat their cats and dogs. In more neutral examples, human and nature are kept away from interference, sharing no contact. Like in the posters of “We Are All Wildlife”, the visual connection between human and wildlife is concise – the visual similarity in shape, but indeed rough – leaving a distinct barrier to segregate these two groups. In most of the western works, the position of human

57. Dirk Smeesters and Naomi Mandel, “Positive and Negative Media Image Effects on the Self,” *Journal of Consumer Research*, vol.32, no.4 (2006): 576.

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and wildlife is unequal, which in most cases, the human is on a higher hierarchy. Even though the presented relationship looks parallel, the isolated images reveal the other way, making it somehow overbearing and didactic, which is quite reasonable from the discussions in the last chapter. Therefore, in the final project, a tighter human-nature relationship is highly required.

Unlike western business-based society, oriental cultures like ancient China and ancient India are mostly based on agriculture, especially on growing rice. For a better harvest, Asian societies have traditionally concentrated more on the power of cooperation in groups and teams, rather than individual's benefit⁵⁸. Because of that, the inherit of power and wealth in oriental cultures was more rely on a relatively stable or even "harmonious" living and ruling environment. Therefore, from the Shang Dynasty, ancient Chinese philosopher started to pay attention to the relationship of the "Tian" and man. In Chinese character, "Tian (天)" means "sky", not only generously represents the natural world as "the universe", but also hold religious implication for "the gods", "the almighty" or "the heaven", as well as moral meanings like "the order" and "the principle"⁵⁹. From the Warring States period, philosopher Mencius first put forward a systematic ideology of "uniting the Tian and man (天人合一)"⁶⁰. The philosophy thoughts of the Tian and man do not limit within the range of ancient China; it also had a significant influence on the East Asia area in Japan and Korea along with the dissemination of Confucianism⁶¹.

In the feudal times of ancient China, the unite of the Tian and man was an organic complex of different ranges of ideology. It played as a moral sanction to ordinary people when it referred to a moral and action guideline, and as a symbol of the highest the emperor when it pointed to religious authorization to prove the legitimacy and rationality of governing. It also generated the living principle of "He (和)" – "harmoniousness", meaning respect and getting along with the environment, which coincides the modern environmentalism that repeatedly emphasizes the bonding connection between human and nature.

58. Thomas Talhelm et al., "Large-Scale Psychological Differences Within China Explained by Rice Versus Wheat Agriculture," *Sciences*, vol.344, no.6184 (2014): 603-605.

59. Tang Yijie, "A Discussion in 'uniting the Tian and man'," *History of Chinese Philosophy*, no.2 (2005): 6.

60. Liu Epei et al., "'Do not by the Human extinguish the Tian' – A Discussion of Ancient Chinese Philosophy of 'Tian-Man' Relationship and its Enlightenment on Modern Environment Protection," *Journal of Yueyang University*, vol.6, no.2 (1993): 50.

61. Zhu Hejun, "A Survey of Spread and Influence of Confucianism in East Asia – Take Korean and Japan as Example," *Journal of Shijiazhuang University*, vol.15, no.5 (2013): 65.

In subsequent parts, the ideology of “uniting the Tian and man” is more focused on the interpretation of “uniting nature and man” and it will be applied as another core principle to the final project, trying to demonstrate the possible harmony of these two. To utilize this principle, the position of human and nature should be equal and visually coalesced, rather than being dis severed from each other.

5.3. The Confluent Design Methodology

Using positive visual elements determine the underlying atmosphere and non-violence, non-conflict content of the final project, and by combining with the oriental philosophy of “uniting the Tian and man”, the decision of taking reference from oriental art form comes out naturally. Design works that used oriental art techniques are usually ideal examples of integrated harmoniousness.

A campaign project named “With Stamp” from WWF-Japan in December 2017 shows the way to create oriental harmony between human and nature. The creative team chose Hanko, the Japanese traditional name stamp as their primary visual element, combining IUCN Red List animals with Chinese character together, which are common Japanese family names, in order to raise public attention to endangered species (**figure 7.1**). People can order actual personalized stamp through the official website by inputting their last names. In this combination, the writing characters represent the human culture, and the animal figures are the “spokesmen” of the natural



Figure 7.1 | Stamp patterns and the actual products of the campaign “With Stamp”.

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world. There is not any apparent boundary between these two groups of elements. As a result, the campaign ranked the second hottest topic on Yahoo Japan with 10 thousand stamps sold in one week⁶².

A Chinese sculptor Wang Ruilin did another example in 2012, and the project is called “DREAMS-ark”. Originated from the globalized myths that giant creatures are carrying the whole world, the sculptor carved images of giant whales carrying magnificent landscapes on their backs. Compared to the realistic appearance of the whales, the mountains or the ocean on their backs are misty and artistic, resembling the traditional Chinese landscape paintings (**figure 7.2**). The project was keen to relive traditional tales and stories with modern care towards rare animals and the environment. In this project, the natural elements are obvious, while the human elements are the inferred oriental painting style, which created a tranquil and peaceful harmony, leaving endless thoughts and meditations.



Figure 7.2 | Actual sculptures of the individual work “DREAMS-ark”.

In a recent graphic project named “City of Moon” completed from an independent Chinese designer Pu Zhen, various Chinese cities are illustrated with both local famous constructions and surrounding landscapes, telling different stories of each place (**figure 7.3**). Different artificial and natural elements are well blended in with the assistance of several Chinese traditional arts such as folk Lunar New Year pictures, ceramic arts, and Chinese ink-wash paintings. Although the project does not focus on any specific public issues, the hazy but elegant illustrations still show good examples of how utilizing traditional oriental arts can tell stories.

⁶². CHERRY, “WWF Japan, With Stamp,” *CHERRY*, accessed March 19th, 2019. <https://cherry.jp/en/works/with-stamp/>.



Figure 7.3 | Posters of the individual work “City of Moon”.

From the samples presented above, it reveals the great inclusiveness in oriental art forms, as they are more likely to express emotions and atmosphere rather than realistic details. Different, even contrasting elements can coexist in the same image without limitations. At the same time, oriental art forms usually present the beauty of connotation. Besides the ostensive messages, the implicit information often attracts the audience with its soft sense of poetry, which will improve the effects of storytelling.

Therefore, by combining two core principles of “positive elements” and “oriental philosophy”, as well as comparing them to the current development of wildlife conservation, wielding oriental art forms as methods of expression will be an ideal technique in related campaign designs, and it will be performed in the final project.

5.4. Experimental Approaches

To organize the previous two principles more clearly, images or visual elements that show an equal and integrated human-nature relationship will be presented in the final project, which means to merge artificial visual elements and natural ones into the same subject images. By doing so, a positive and encouraging atmosphere should be created in the project.

The final project is planned to be a fictitious campaign design centering on posters, and there were several experimental approaches before achieving the final goal. They can be divided into three central attempts shown below.

Experiment 1 – Fused Images

In this experiment, monochromatic textures and blocks that show both an animal's and a human's side face are used. Besides from the central animal figure, living environment like mountains were drawn at the bottom with the style of Chinese ink-wash paintings.

At the early stage of the experiment, only small and thin color blocks were occupied as to complete a continuous texture. However, considering the body color with high contrast in some Asia-endemic species like a giant panda (*Ailuropoda melanoleuca*), this single technique was difficult to adapt to multiple situations.

In the latter approach, lines and big color blocks were used to fulfill different situation, and three different design methods were applied accordingly. For example, using the variation of positive and negative space, human face was held upside down like poker cards or Tai-chi pattern (**figure 8.1a**); using optical illusion, human and animal face were overlaid on each other (**figure 8.1b**); mimicking double exposure in photography, animal's front face was put within the range of human's side face (**figure 8.1c**).

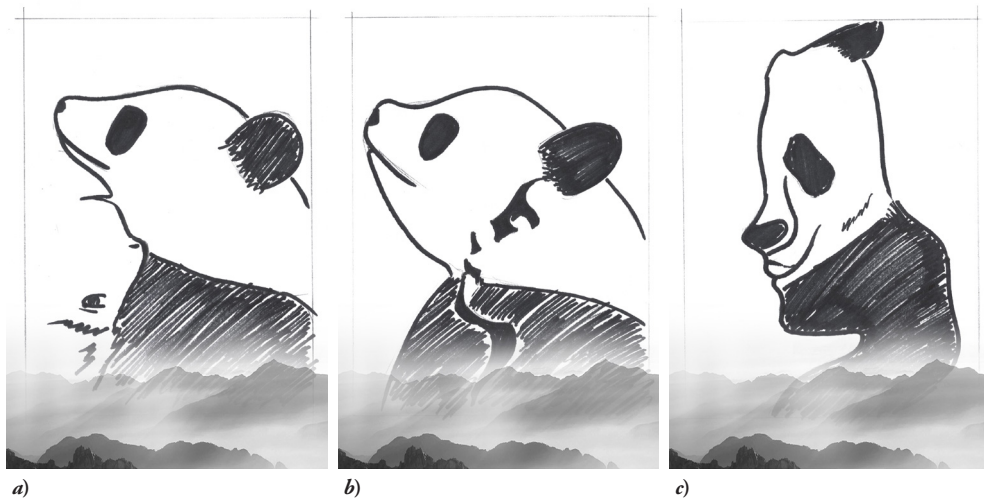


Figure 8.1 | Sketches from Experiment 1. The selected test species is giant panda, combining with human face with different techniques. *a*) Using positive and negative space; *b*) using overlaid textures; *c*) using double exposure from photography.

The original idea of using this kind of fused images was to emphasize the tight integration between animals and humans. By lifting the combined head slightly upwards, positive meaning of “an expectation towards the bright future” was planned to deliver, for both natures – the Tian and man. Unfortunately, after testing it on other class of vertebrate animals such as fish and birds, the shapes of heads are so difficult to match that the options on choosing presenting species would be confined to only big

mammals. By considering the meaning of biodiversity, this experiment was abandoned.

Experiment 2 – Fingerprint Marks

If showing human figures directly is challenging, what about using other indirect elements that can infer a human's identity? It is then the concept of biometric validation came into vision. Through borrowing small materials such as fingerprint, voice-print, iris, and retina, it is more convenient and flexible to combine human elements with natural ones.

In this experiment, the human fingerprint was chosen to be the representative of human identity, since it is now the most widely used and one of the most well-developed business in modern validation technology⁶³ as well as the high accessibility of it. The main idea is to use press the fingerprints directly and form a bigger scale of specific animal images. The sketches took two very different kinds of animals – an amphibian and a bird to test whether the technique can be used universally. Since human fingerprints cannot be small enough to draw thin lines or tiny spots, the base drawing of the animals should be recognizable but straightforward, resembling Chinese ink-wash paintings. At the same time, the living surroundings in ink-wash style from the last experiment were kept in each sketch, stylizing more strongly. In these sketches, the color of fingerprint marks was determined by the origin color of each animal (**figure 8.2**).

As results, fingerprint marks are suitable for building a tighter connection between human and nature through clean images of the animals, and the application was wide enough to support the final project. Surprisingly, a similar illustration style helped the animals and the landscapes to blend in more naturally. The enormous scales of animal

63. Fayyaz-ul-Amir Afsar Afsar et al., “Fingerprint Identification and Verification System using Minutiae Matching,” *National Conference on Emerging Technologies*, January 2004: 141.

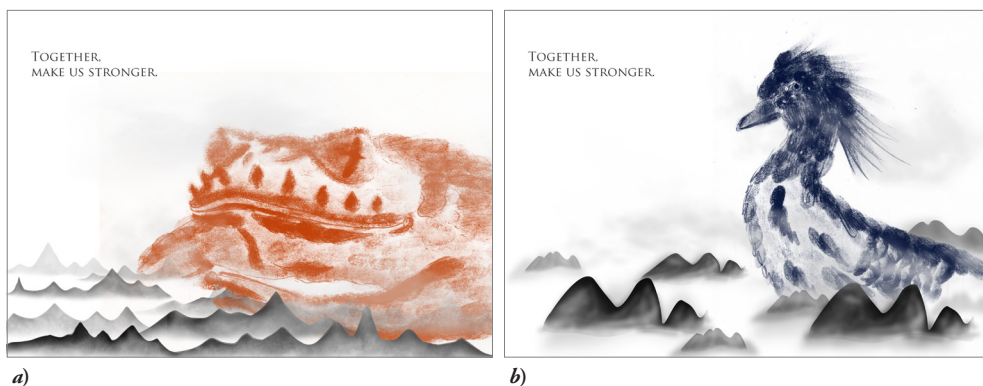


Figure 8.2 | Sketches from Experiment 2. The selected test species: *a*) Emei moustache toad; *b*) scaly-sided merganser.

images made them more like mythical giant creatures in traditional oriental cultures, referring to higher powers or strengths. In the sketches, mist and clouds were also added to enhance this visual effect.

However, the results of this experiment also implied the relatively weak visual impact due to the lack of details and the over-usage of white space. Also, background images in this experiment did not show a deeper connection between human and nature, shallowing the depth of the works. Still, using fingerprint marks is a possible way to develop the project in a further and broader way.

Experiment 3 – Blueprint Plus Fingerprint

If a single visual clue was not strong enough to sustain a vast topic, doubling the clues may be a fast solution to this problem. Searching English words that share the same root of “fingerprint” was performed to help to find another visual clue.

In the end, the word “blueprint” was found and chosen for its critical role in manufacturing industry and architecture, which is planning and restoring. Using the concept of “Blue-Fingerprint”, the living environment and its nearby urban cities were drawn with lines on the previous basis of fingerprint-pressed animal figures, coloring only blue. The temporary slogan of the project and information of specific species were also filled in the visual blanks of the poster in order to convey specific messages as well as to balance the picture (**figure 8.3a**).

The result of this experiment looked quite promising. The combination of line illustrations and fingerprint marks built a visual equilibrium between the positive and the negative space in the picture. The implication of “blueprint” extended the visual information from harmoniousness to active construction. With more systematic methods and individual elements, the third experimental sketch will develop into a five-poster series in the final project.

In this experiment, there were two opposite ways of coloring, although it refers to the same blueprint process known as cyanotype, a popular method to produce cyan-blue prints using ammonium ferric citrate and potassium ferricyanide⁶⁴. The first one is blue figures with white backgrounds, and the second one is white figures with blue backgrounds (**figure 8.3b**). Both two coloring are equally used in the industry, and the only difference is that white-figure prints are the negative duplicates of the original drawings while the blue-figure prints are the positive ones, from which the

⁶⁴ Li Fengsheng et al., *Micro-Nano Technology and Fine Chemistry*, ed. Wang Daquan (Beijing: China Petrochemical Press Co. Ltd, 2009), 140.



Figure 8.3 | Sketches from Experiment 3 (Blue-Fingerprint concept). The selected test species are Emei moustache toad and scaly-sided merganser. **a)** Blue figures with white background; **b)** white figures with blue background

negative ones are closer to negative films in photography or X-Ray films in medicine. Judging by this, both visually and semantically, the blue-figure coloring was chosen in the final project.

5.5. The Final Project

Through the discussion on using positive elements and oriental thoughts of harmony, as well as the three-stage experiment, the core concept of the final project is the “Blue-Fingerprint”, fusing human and natural elements. The visual style of the project is a mixture of traditional Chinese paintings and modern industrial blueprints.

The final project is an advertising campaign design for various endangered animals that are endemic in East Asia (mostly in China). The campaign will center on a multi-poster series and will produce other extensions by applying the visual elements used in the posters. Detailed section of the project will be explained and displayed below.

Core Concept and Idea

To emphasize, the primary purpose of this project is to encourage ordinary people to take part in the action of endangered animal conservation through experience the harmoniousness between human and nature. To achieve this goal, the concept of “Blue-Fingerprint” is utilized. The usage of a mass of fingerprint marks to form a bigger animal figures means by gathering the power of individuals, endangered animals’ status can be improved. Moreover, the specific animals will be the link to joint human and the natural world together by visually connecting the urban and landscape illustration.

With these images, an inter-penetrative sense of harmony can be generated within the audience. The overall positive atmosphere indicates that by joining forces from the public, and from nature, humankind and wildlife will become stronger and head to the bright future together.

Choosing the Representative Species

This research was initially started with a personal interest in China’s endangered animals. Alongside with the decision of utilizing oriental philosophy thinking and referring to Chinese traditional art style, choosing China’s endemic endangered species is logical and reasonable. Whereas, only in the vertebrate’s domain, there are still 691 threatened species in China⁶⁵. How to select a few species among this huge amount to represent not only the regional situation but also the global biodiversity?

Traditionally, conservation campaigns are keen to use mascot animals, or flagship species to assist the process of promotion. Flagship species, the iconic symbols of endangered species in a specific region, are usually well known through documentaries and widely loved by their adorable appearance⁶⁶, such as giant panda, African elephant, blue whale (*Balaenoptera musculus*) and Galápagos tortoise (*Chelonoidis nigra*). Using flagship species is proved to be more efficient with less effort, even though the species may not be ranked as the most threatened ones⁶⁷. Flagship species can be umbrellas for most of the other species that live in the same area as well as local habitats by supporting regional conservation with their influences, like giant pandas to the bamboo forest

65. IUCN, “The IUCN Red List of Threatened Species Version 2019-1,” *IUCN Red List*, accessed May 23rd, 2019. <https://www.iucnredlist.org/>

66. Maan Barua, “Mobilizing metaphors: the popular use of keystone, flagship and umbrella species concepts,” *Biodiversity and Conservation*, vol.20, no.7 (2011): 1429.

67. Matthew J. Walpole and Nigel Leader-Williams, “Tourism and Flagship Species in Conservation,” *Biodiversity and Conservation*, vol.11, no.3 (2002): 545-547.

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in Sichuan China, and orangutans (*Pongo sp.*) to the rainforest in Indonesia. However, using flagship species also have its limitations. It sometimes confuses the promotion with scientific conservation process⁶⁸, neglecting most of the species that in more severe crisis.

The crisis of bluefin tuna is a typical example. The population of the species has dropped sharply during the past decades due to the unlimited consumption of tuna products, including Japan's tuna Sashimi, sushi and western tuna salad⁶⁹, especially for the southern bluefin tuna (*Thunnus maccoyii*). Whereas, the attention of this issue is comparatively low, both from the public and from the authorities. Therefore, environmental organizations have also produced several related campaigns. For example, a poster series named "Would You Care More" (WWF, March 2011) displayed shoals of tuna wearing masks with endangered animals' faces like pandas, rhinoceros, and gorilla, reminding the public to care the issue as they show care in other flagship species. A more radical example is called "Think Panda" (Sea Shepherd, March 2011). In this series, designers displayed panda corpses covered with blood and wounds in fishing and selling scenes, replacing the original position of tuna. Using horrible images of dead pandas also has raised the problem that flagship species are overwhelmingly gaining too much attention than other endangered ones that should have been protected equally. These two examples can also be found in **Appendix I** (page 79). In conclusion, it is essential to pay more attention to some not-well-known species as a necessary supplement in current conservation campaigns.

Therefore, to avoid platitude, and to promote the neglected endangered species, the criteria in choosing representative species are two: valuable and not famous. To be more specific, the conservation status of the chosen species should be ranked higher than VU (valuable, and this level not included) in IUCN Red List, and the average search index from 2011 to 2019 in Baidu, the leading search engine in China, should be lower than 800, compared to giant panda's one of 2045. Furthermore, the chosen species should come from different animal class to represent biodiversity. To shrinking to search range and to balance the general knowledge towards zoology, the invertebrates are not considered for the moment.

As results, five independent species from five main groups of the vertebrates (fish, amphibian, reptile, bird, and mammal) are chosen. They are the Chinese sturgeon

68. Daniel Simberloff, "Flagships, umbrellas, and keystones: Is single-species management passé in the landscape era?," *Biological Conservation*, vol.83, no.3 (1998): 247-257.

69. AMCS, "Threaten Species: Southern Bluefin Tuna," *Australian Marine Conservation Society*, accessed April 8th, 2019. <https://www.marineconservation.org.au/southern-bluefin-tuna/>.

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(*Acipenser sinensis*), ranking CR (critically endangered) in IUCN Red List with an average Baidu search index of 704; the Emei moustache toad (*Leptobrachium boringii*), ranking EN (endangered) with an index of 119; the Mangshan pit viper (*Protobothrops mangshanensis*), ranking EN with an index of 692; the scaly-sided merganser (*Mergus squamatus*), ranking EN with an index of 190; and the white-headed langur (*Trachypithecus poliocephalus leucocephalus*), ranking CR with no index data due to the lack of searching behavior⁷⁰⁻⁷¹.

To be more accurate, the chosen species are not defiantly endemic in China. For example, scaly-sided merganser is also found in the Korean Peninsula, Siberia, and Southeast Asian area due to its migration route. White-headed langur can be spotted at the border of China and Vietnam, both of which share continuous karst formation. Since they spend most of their life cycle within the range of China, it can be considered that the chosen species are all ideal representatives of China's wildlife. Also, the average Baidu search index of Chinese sturgeon is not a direct outcome. The original index is 2261, even higher on average than the giant panda. However, after further research, it turns out that there are conservation-irrelevant searches such as “the price of Chinese sturgeon” and “the recipe of Chinese sturgeon” mixed with the related ones. Hence, the final valid index of 704 is the outcome that eliminates the effects of such searches.

Illustrating the Animals

The illustrating methods of the animal figures are mainly based on fingerprint marks since human fingerprints are not only an ancient symbol of individual identities but also a mark of promises. It can also be linked to the biometric authorization on modern smart devices, suggestively representing the development of science and technology, connecting the past, the present, and the future. Besides, gathering different fingerprints from different people also means the consensus and cooperation of the public. Considering all the symbolic meanings and the convenience in gathering the materials, using fingerprint marks is the suitable human element that can be used in this project.

70. Baidu, “Baidu Index of Chinese sturgeon, Emei moustache toad, Mangshan pit viper, scaly-sided merganser and giant panda,” *Baidu*, accessed May 23rd, 2019. http://index.baidu.com/v2/main/index.html#/trend/%E4%B8%AD%E5%8D%8E%E9%B2%9F?word_s=%E4%B8%AD%E5%8D%8E%E9%B2%9F,%E5%B3%A8%E7%9C%89%E9%AB%AD%E8%9F%BE,%E8%8E%BD%E5%B1%B1%E7%83%99%E9%93%81%E5%A4%B4,%E4%B8%AD%E5%8D%8E%E7%A7%8B%E6%B2%99%E9%B8%AD,%E5%A4%A7%E7%86%8A%E7%8C%AB.

71. IUCN, “Red List Version 2019-1.”

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The outline of each animal is designed as simple as possible due to the limitation of the typical scale of human fingerprints, which is 2-3cm in length and 1-2cm in width. The detailed features like skin creases and bulges, actual texture and color are simplified to adjust the outline. Still, apparent taxonomic features are kept, such as spines and distinctive pattern of scales, feather or hairs.

The overall art style for the animals has taken reference from Chinese traditional ink animal paintings, like the painted horses of Xu Beihong, and the shrimps of Qi Baishi. Instead of drawing realistic details of the animal, traditional ink paintings are inclined to present the relationship between light and shadow, as well as the sense of motion. Hence, the edges of the animal figures are blurred deliberately, maximizing the abstract expression (**figure 9.1**).

Moreover, to reappear the distinguishable features of each animal class like scales, feathers, and hairs, various printing tricks are utilized. To simplify the workflow, the

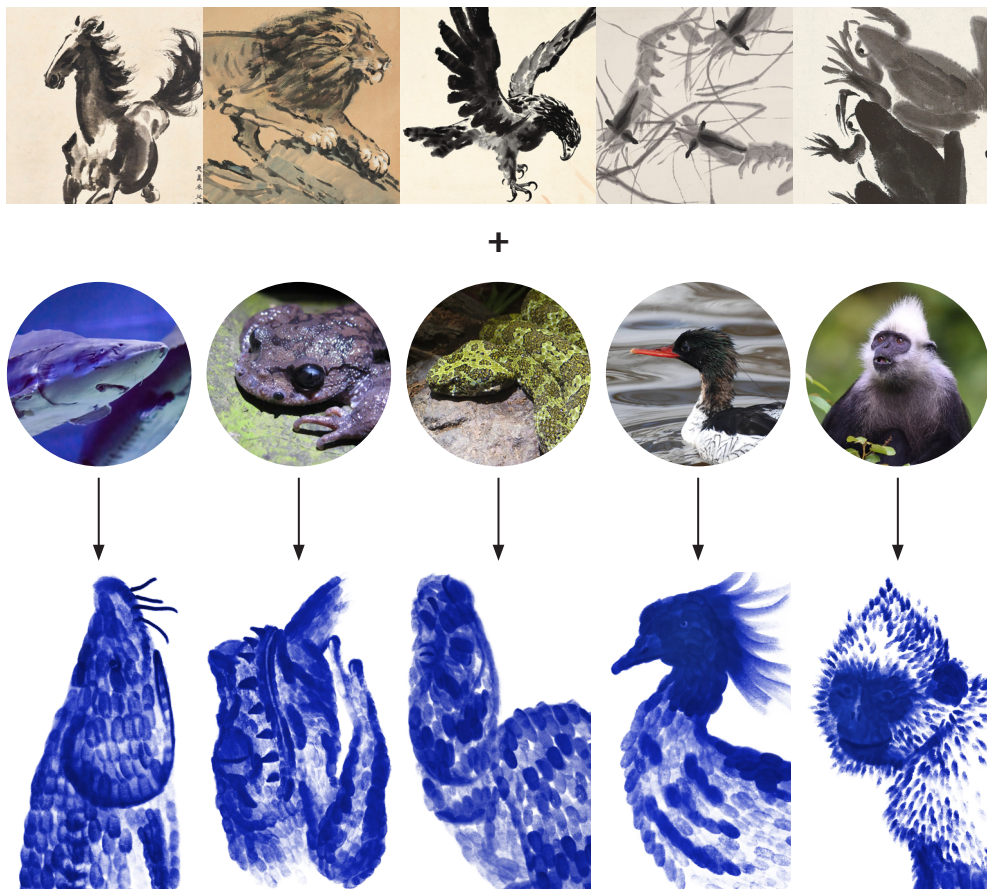


Figure 9.1 | Development of the style and the final work of the animal figures. Above three from left, the collected traditional Chinese ink-wash paintings of Xu Beihong; two from right, paintings of Qi Baishi. The selected species (below from left to right): Chinese sturgeon, Emei moustache toad, Mangshan pit viper, scaly-sided merganser, and white-headed langur.

ordinary printing ink is used, despite the actual color if it is monochrome. Generally, directly pressing the fingers with ink on the paper is enough, and the giving pressure raises as the demanded color gets darker (**figure 9.2a**). Multiple pressing skills are used to weaken the edge of each fingerprint at dark color zones, for example, the toad's wet skins. A gentler touch or using part of the fingers is used in light color zones that need blurring(**figure 9.2b**). Unique structures like the merganser's feather crest and the langur's hair, dragging skills are applied soon after the pressing to produce fluffy sense (**figure 9.2c**). Small features like eye pupils and mouth lines, which is too small and thin for a human finger to press, are assisted with a cotton swab (**figure 9.2d**).

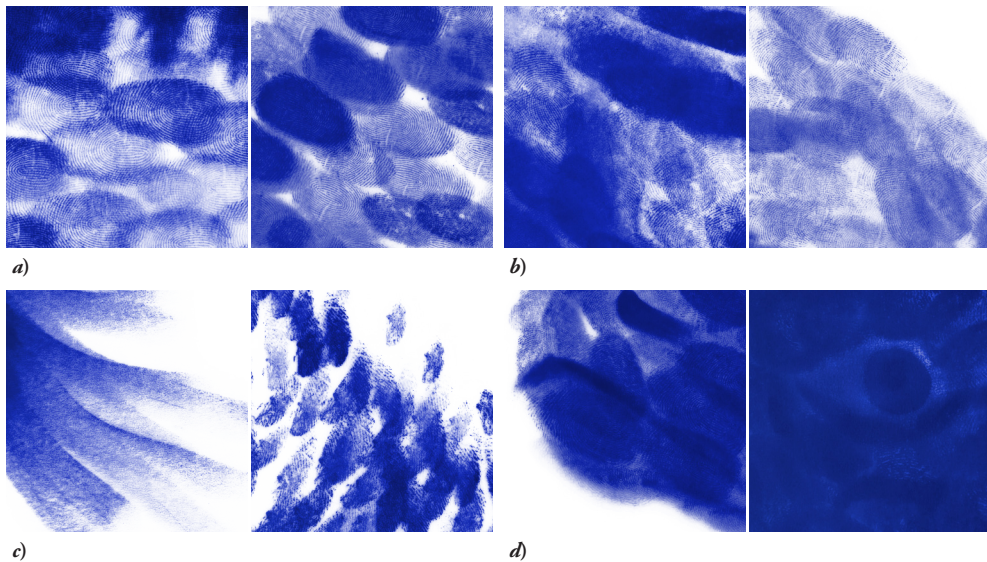


Figure 9.2 | Different printing techniques applied in the animal figures. *a*) Directly pressing with different pressure to create different value; *b*) multi-pressing in dark blurring areas and gentle touch in light ones; *c*) print-and-drag skills to create feathers and hairs; *d*) using cotton swaps for the detailed feature.

The animal figures are magnified into large scales to suggest the enormous power they will gain, like mythical creatures in Asian cultures that is divine and almighty, bringing miracles to the world and being worshiped by people.

The original idea is to gather fingerprints from all kinds of persons and finish the drawings. However, the work is substituted by the author for the moment because of the limitation on time scale.

Illustrating the Urban and the Natural Environment

Apart from the central animal figures, urban and natural images in the foreground and background are used to represent a broader relationship between human and nature. Mountains and natural landscapes are representing the habitats for the

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endangered animals. Relatively, the cities can be regarded as the habitats for human. In order to simulate the line figures on real blueprints, the illustrations of these two are also drawn in lines.

Although the illustrations are not realistic copies of the actual cities or landscapes, they are all extracted based on the real world. To strengthen the regional characteristics of each species, and to create variety, each animal has its particular living environment and a nearby city. For the Chinese sturgeon, the landscape is its natural habitat the Yangtze River in the mid-south of China, and the related city is Yichang in Hubei Province where the Chinese Sturgeon Research Institute locates. For the Emei moustache toad, the landscape is its type locality on Emei Mountain, and the related city is Chongqing that is nearby. For the Mangshan pit viper, the landscape is its type locality on Mount Mang in Hunan Province, and the related city is Changsha, capital of Hunan. For the scaly-sided merganser, the landscape is its central breeding place the Changbai Mountain in Jilin Province, and the related city is Jilin’s capital Changchun.

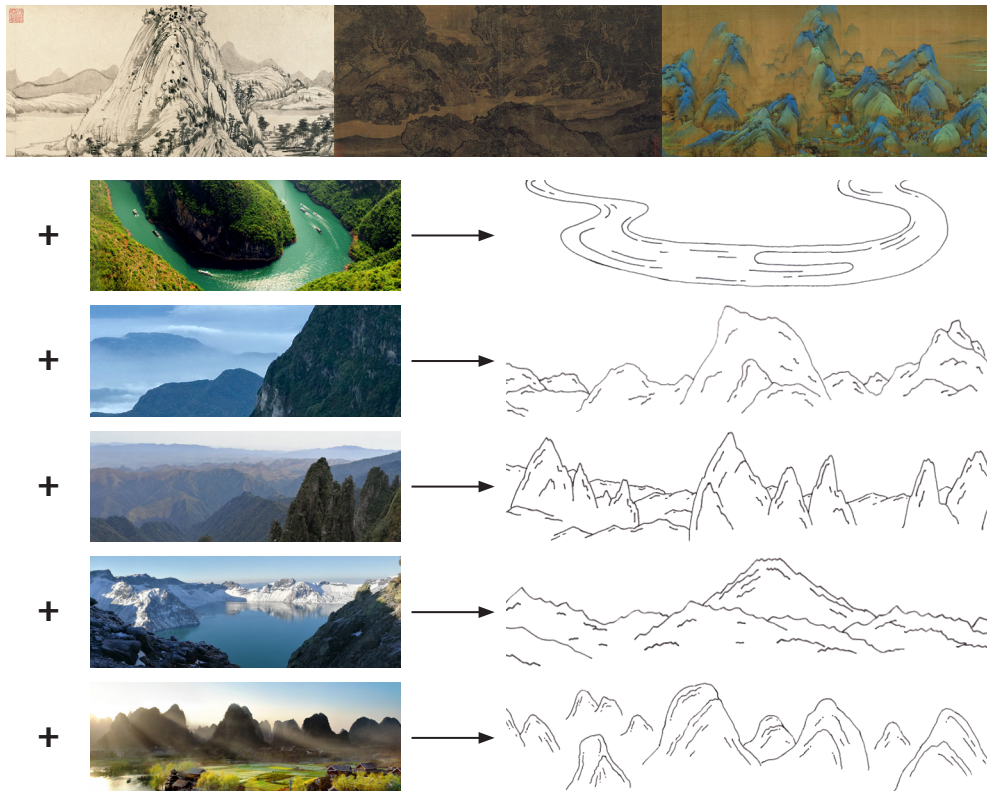


Figure 9.3 | Development of the style and the final work of the background natural landscapes. The upper roll shows the collected traditional Chinese ink-wash painting samples (*above from left to right*): “Dwelling in the Fuchun Mountains” by Huang Gongwang, “Travelers among Mountains and Streams” by Fan Kuan, and “A Thousand Li of Rivers and Mountains” by Wang Ximeng. The selected landscapes (*below from up to down*): Yangtze River, Emei Mountain, Mount Mang, Changbai Mountain, and the karst formation in Guilin, Guangxi.

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Moreover, for the white-headed langur, the landscape is its natural habitat, the karst formation in the south-western part of Guangxi Province, and the related city is Guangxi's capital Nanning.

For the drawings of the landscapes, the shapes of lines take Chinese ink-wash landscape paintings as references, including “Dwelling in the Fuchun Mountains” by Huang Gongwang (Yuan Dynasty), “Travelers among Mountains and Streams” by Fan Kuan (Song Dynasty), and “A Thousand Li of Rivers and Mountains” by Wang Ximeng (Song Dynasty). The line structure that shows the shadowing and positioning of rocks and streams from these paintings helps to determine the illustrating style of the landscapes in this project. Then, the original geomorphic features of each place are translated in such ways, to display an abstract image to regenerate the landscapes (**figure 9.3**).

For the drawings of the city skylines, blueprints for architecture are taken into consideration – the style of using geometric lines and single view. The illustrations of city

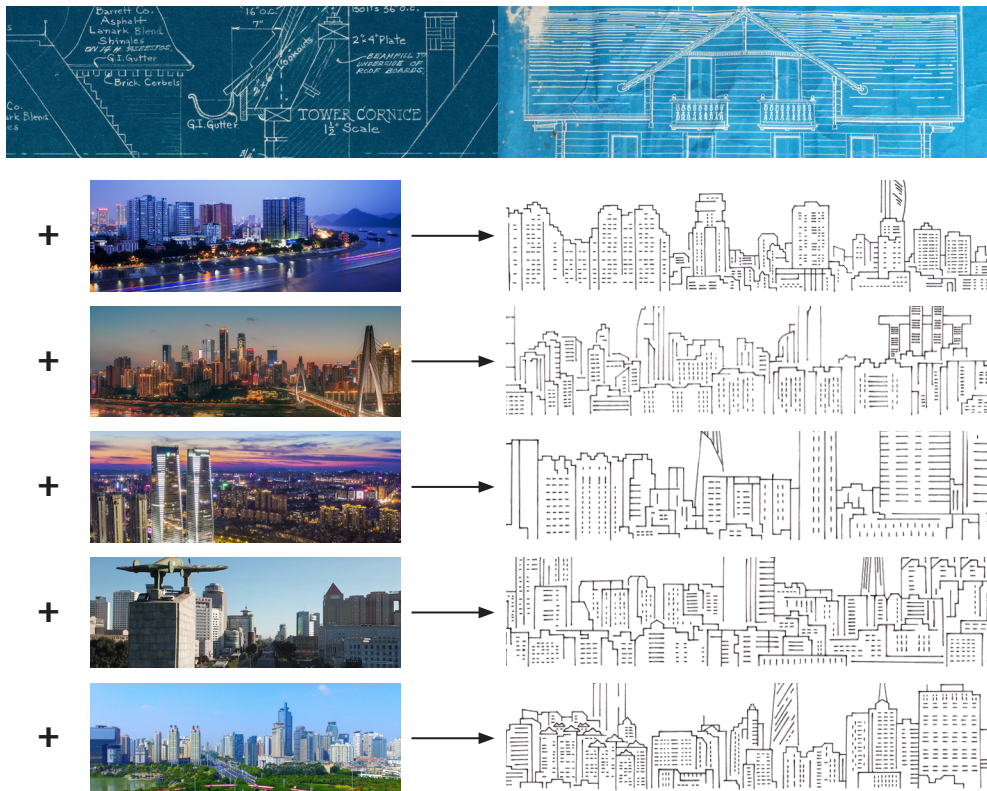


Figure 9.4 | Development of the style and the final work of the foreground city skylines. *Above*, the collected architecture blueprint samples. The selected cities (*below from up to down*): Yichang (location of the Chinese Sturgeon Research Institute), Chongqing (locates near the Emei Mountain), Changsha (capital of Hunan Province), Changchun (capital of Jilin Province), and Nanning (capital of Guangxi Province).

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skylines are similarly present the front view of buildings and skyscrapers with simple and straight lines. To display the latest development of the city, some famous but traditional constructions are excluded from the illustration. Instead, a newly planned landmark is added to each city according to its released urban plan (**figure 9.4**).

Through utilizing traditional style for the landscapes and modern industrial style for the city skylines, the background and foreground illustrations imply the development from past to future, linking the natural world and the human society with the bond of time.

Slogan

The slogan of the campaign was taken from classic Confucianism dictum as it refers to the oriental thoughts of “uniting the Tian and men” directly.

The selected phrase is from Cheng Hao, a Song Dynasty philosopher, and it says “Heaven, earth, and man are only one Dao (天地人只一道也)”. In this short sentence, “heaven and earth” is another interpretation of the Tian, which also can refer to the natural world. There are three meanings in the Chinese character “Dao (道)” – “the principle”, “the entity”, and “the path”. Therefore, there can be three layers of depth in this sentence: as man and nature are using the same principle to exist and to develop; as man and nature are in one integrated entity; and as man and nature are sharing the same path to the future.

This phrase fits perfectly to the concept of the harmonious and interpenetrated relationship of man and nature in this project, and it reveals an advanced ideology in conservation biology and other fields. Also, it enhances the sense of oriental philosopher, giving the works greater depths.

The English version of the slogan takes “the path” as a proper decipher of “Dao” for this project, and it comes as “Heaven, earth, and man share the same future” at the end while the Chinese version remains the original sentence. For the Korean version, the slogan is translated and modified from the English version, taking only the meaning of “the path” of “Dao”, to enhance audiences’ understanding.

Description Texts and Decorative Elements

Since the posters are aimed to introduce the not-well-known endangered species to the public, it is necessary to display the species central information.

Besides the common names and the binomial names of the species, the introduction includes the natural habitats, the most distinguishable morphology features and

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the main threats to the animals. This portion of the information is displayed as ordinary texts on the posters.

To make the posters more resemble real blueprints, other additional decorative elements such as tags, notes, and scales are applied as well. The scales are based on the morphological data of the animals and the printed size of the figures. Notes are used to label the unique structural feature of the species, as well as the names of places in background images. There is also a corner tag in each poster to identify the binomial name, the class, and the IUCN level of each species, making the whole image more like an official document.

Moreover, paper textures and fold marks are placed at the background additionally to simulate the color dirt in real blueprints caused by the photosensitive coating on the paper.

Final Layouts

The final layouts of the posters are on the scale of A1 in Munken Polar rough paper to mimic the texture and the granular feelings of usual architecture graphs. In the final layouts, the city skylines are put at the bottom of the picture while the landscapes are placed at the upper part. The animal figures are extended largely on the right side to fulfill most of the space, connecting the city skylines and the landscapes visually, while in the empty part on the left side are the slogans and the description texts. Species tag is located at the upper-right corner of the picture, and other notes intersperse the leaving blanks (**figure 9.5**). Images of all five final posters can be found in **Appendix II** (page 98).



Figure 9.5 | Sample of the final poster series. The selected species is scaly-sided merganser, with Changbai Mountain at the background and the skyline of Changchun at the foreground.

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The whole picture tells stories of each species, that with the cooperation of ordinary people, and the cooperation of human and nature, endangered species will become stronger and more powerful to survive and thrive. Human and nature will engineer a bright and hopeful future together under this harmonious relationship. “We are the same, and we share the same future.”

For a better understanding for the Chinese and Koreans, not only the slogan but also all of the poster scripts were prepared in three languages – English, Chinese and Koreans, including the introductions and the tags. It is a pity that the preparation of the Japanese posters was beyond the author's capability for the moment. As a reference, the Chinese and Korean posters can be found in **Appendix III** (page 103).

Interactive Contents

To encourage the audience to participate in actual conservation activities, it is better to introduce interactive contents into this project. Rather than A1, another A2 size poster is produced to interact with the audience, in which scale matches the size of the audiences' fingerprints. The white-headed langur poster is chosen to represent the other animals in this case for its relative simplicity in illustrating and printing.

In this poster, the langur figure is not yet finished, leaving spaces for the audience to complete and co-create with the designer. Intricate parts such as faces and ears are printed beforehand, but the rest of the figure will be marked with small arrows. There are two kinds of arrow marks in this case – round-ended arrows meaning to press with great force with thumbs, while sharp-ended ones are showing the audience to print

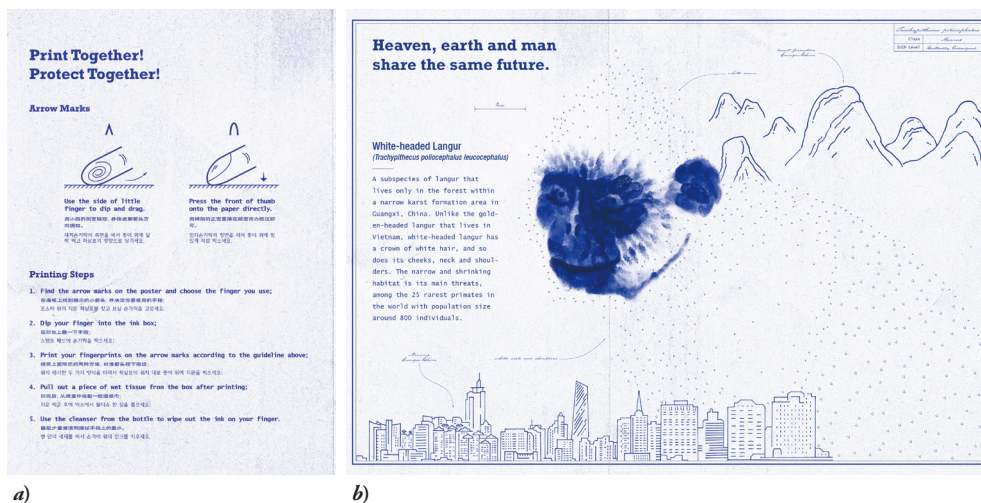


Figure 9.6 | Samples of interactive contents. The selected species is white-headed langur. **a)** The guideline in three languages for participating in the event; **b)** the format of the interactive poster.

and drag more quickly and gently with their little fingers (**figure 9.6a**). A guideline in English, Chinese and Korean describing the methods and notice in participating in the event is pasted nearby so that the audience can perform the fingerprint tricks smoothly by following it (**figure 9.6b**).

The interactive contents are positive nudges that encourage the audience to experience real-life cooperation with other strangers, just as what is happening in most of the donation activities. It delivers the message that every person and every effort matter – together, the world will be transformed into a better shape. Moreover, the interesting process of creation will also be a positive nudge to encourage the participants to pay more attention to wildlife conservation and take part in it.

Peripheral Products

To build a stronger visual system, peripheral products that use core visual elements from the posters are very useful. To simulate a real offline campaign activity, T-shirts, canvas bags, postcards, badges, and other stationary can be taken into consideration. In this project, using the elegant animal figures, corresponding canvas bags with tags, postcards (with and without the information of the animals) and notepads are produced. At the same time, to relive the sense of blueprint, Munken Kritall rough paper is used in the printing products while Bagasse paper is used in packing (**figure 9.7**).

With the posters as the center of this project, these peripheral products will enhance the visual identity for the campaign, establishing a more consolidate and systematic design outcome.



Figure 9.7 | Mock-ups of possible peripheral products including postcard series, bookmarks and eco-bags.

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Project Exhibition

To display the final works of the project, and to collect the responds and feedback from the public, a small exhibition was held from 5th to 11th July 2019 in the S&D Exhibition Hall (Bldg. 49) of Seoul National University. In the exhibition, the posters and peripheral products were displayed to the audience with an interactive poster of the white-headed langur. Wet tissues and cleanser were also provided to the audience after they participated in the interactive event (**figure 9.8**).



Figure 9.8 | Actual installation of the exhibition.

– CHAPTER VI – DISCUSSIONS AND FUTURE WORKS

After the one-week exhibition, positive feedback and opinions were received while specific problems revealed themselves. In this final chapter, both the positive and negative side of the project will be discussed, and the possible development of the project will also be described at the very end part.

6.1. The Results and Discussions

According to the feedback came from some visual communication specialists and other general audiences, the final project has shown a good example of combining traditional oriental arts and a world-wide prevalent issue.

From the audience, there is feedback that the message of the project was still loud and clear, even though there were not any violent or conflicting elements. The presenting format was direct and straightforward, comparing to other more abstract works at the same exhibition. The selected single color of indigo blue not only was an eye-catching element that attracted the audience but also created a tranquil atmosphere, from which the feelings of balance and harmoniousness were easily conveyed and accepted. Surprisingly, besides the water-ink-like animal figures and landscape images, the utilization of single blue color also resembled some traditional Chinese folk arts such as the tie-dyeing works using indigo vegetarian dyestuffs in Yunnan Province, and the Chinese blue-and-white porcelain developed from Tang Dynasty (**figure 10.1**).



Figure 10.1 | Audience in the exhibition.

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The participation of the interactive poster event is relatively higher than expected. Nearly 85% of the audiences have printed their fingerprints on the poster, almost creating another full image of the langur. Although there was a printed guideline stitching beside the poster, most of the audiences did the pressing without referring to it (figure 10.2). It implies that the arrow marks were simple and pellucid enough for the audiences to follow, yet the guidelines are not as useful as it should be.

In a personal point of view, the final project does offer a possible option for the campaign design of endangered animal-related issues. Unlike the current violence-conflict-based strategy, the project applies positive images and elements with a harmonious

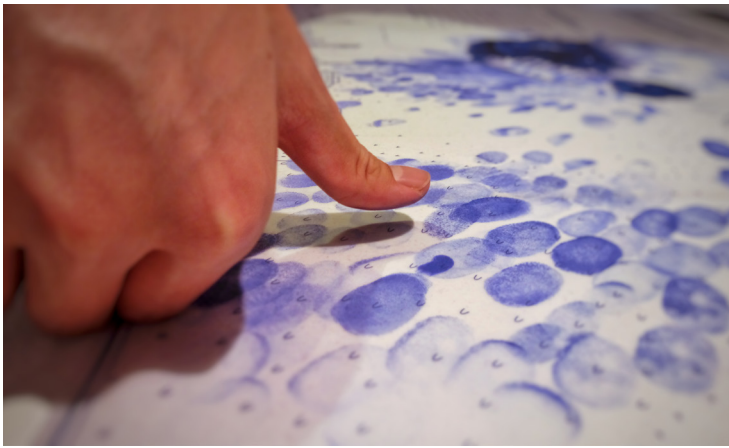
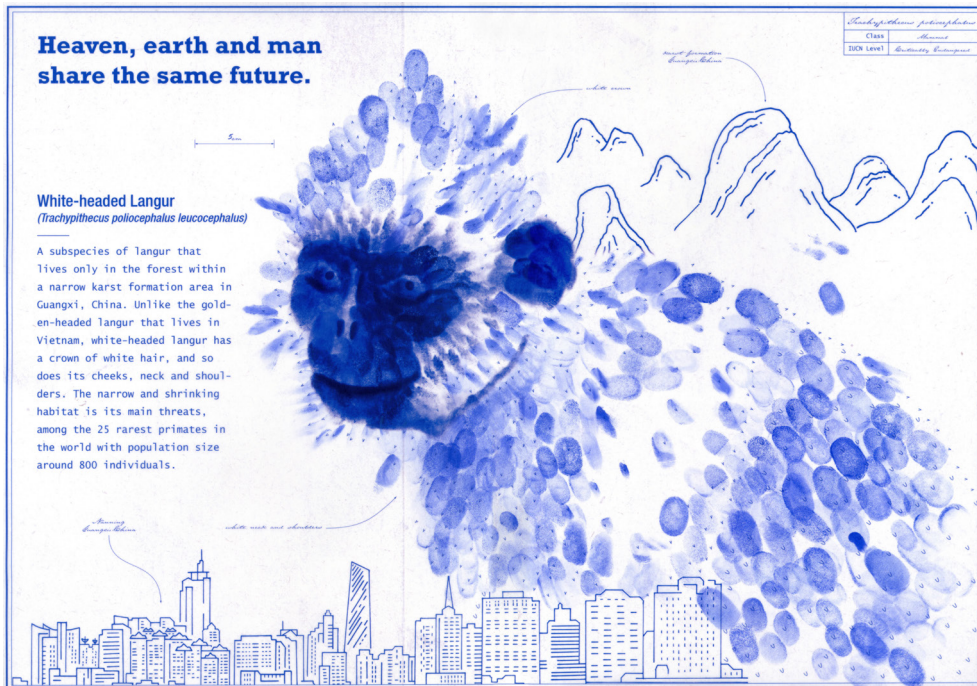


Figure 10.2 |
Left, actual participation of the interactive event; *below*, final result of the interactive event.



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human-nature relationship. Moreover, apart from the western designs, which usually are irritative, this differentiated approach uses oriental philosophy as one of the core principles, offering a more poetry sensation. Compared to the western style, this kind of oriental style can enforce the effect of storytelling more efficiently, generating more profound inspiration from the work. It may trigger the audience to think and reconsider for a relatively more extended period, which will also result in more considerable public attention to the real conservation business. As in East Asian society like China, Japan, and Korea, it is plausible that this solution is more suitable for Asian people.

However, there are also a few shortcomings of this method. The biggest problem is that this method may have minimal influence on illegal wildlife trade and poaching crimes, which requires intimidation rather than indoctrination⁷². That is why, at the end of Chapter IV, the necessity of violence-conflict-based strategy has been underlined repeatedly. Also, western people may feel confused and awkward to extract the conveyed messages from this project due to the cultural difference, which make this method also a regional and theme-limited strategy rather than a universal solution.

There was also a defect in the layout of the final posters in the exhibition. Due to time constraint, there were not enough experiment on testing the printing color, which should have been precisely indigo blue. However, the outcomes showed a little bit of violet shifted. Also, the printing material was Munken Polar rough paper, making the background in ivory color, which should have been in a cooler tone. Although the sense of touch on rough textures was closer to blueprints, the details of the animal figures were weakened due to the irregular surface of the printing material. For improvements, Munken Kristall (smooth) paper should be taken into consideration.

When it comes to some details of the final project, although it offers a feasible plan for interaction with the audience, the actual execution can be a big problem. For example, using real ink to do fingerprinting is a one-off event – it cannot be revised or undone. Even though the unpredictable outcome is the spiritual core of art creation, the accessibility of the activity will be lowered, not to mention the unwillingness to stain one's hands. Also, offline events are always limited in small communities, even with the spreading of social networks. If wider dissemination and a higher degree of involvement are required, sole offline events are not sufficient.

72. World Bank Group, *Tools and Resources to Combat Illegal Wildlife Trade* (Washington: The World Bank, 2018).

6.2. Future Works

To overcome the disadvantages mentioned above, online contents can be developed in the future. For example, the audience can use smart devices to participate in the co-design process with the help of built-in fingerprint readers. Moreover, online contents are more flexible to change and modify. The management of contents will be more comfortable with update and localization, strengthen the accessibility of the project. Moreover, with the assistance of social media, the project will be spread faster and boarder. Besides, getting the campaign online will help designers and planners to get feedback more quickly, which will lead to faster adjustment and improvement. Hence, despite all tempting function, getting the project online will bring out more demanding technical requirements. Furthermore, once the interactive contents are uploaded online, the security of personal identities and private information should be taken into serious consideration.

Furthermore, more endangered species, not only animals but also plants can be added to the series, covering larger geological regions. With an expanded catalog of endangered species, the concept of biodiversity can be spread more precisely.

6.3. Conclusion

In conclusion, using positive elements and oriental thinking as in the final project is not a substitution but supplementation to the current trend. With the help of the Internet and social networks, the project may have a brighter outlook in the future. All in all, no matter what kind of design strategy is applied to future campaigns, it should adapt to the development of front-line science researches, as well as the local culture and customs.

May the endangered can live long and prosper.

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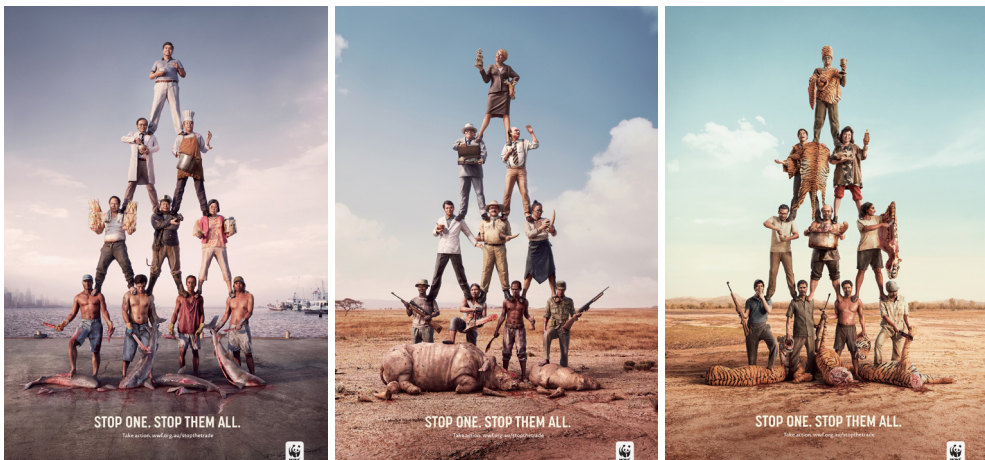
– APPENDIX I –
**SAMPLES OF
 CURRENT DESIGN PREFERENCE**

(order of the appearance in **Chapter III** and **Chapter V**)

1. Stop Criminals Making a Killing (WWF, August 2013) p15



2. Stop One, Stop Them All (WWF, July 2014) p15



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3. Going, Going, Gone (Stop Ivory, April 2018) p17



4. Last Days (WildAid, December 2014) p17



5. How Much Should We Pay for This (WWF, September 2009) p17



APPENDIX I

6. Display of Wealth or Moral Bankruptcy (WWF, September 2010) p17



7. Filthy Tradition (Greenpeace, September 2008) p17



8. Killed by Rubbish (Surfrider Foundation, May 2010) p18



APPENDIX I

9. Time is Running Out for Them (WWF, October 2013) p18



10. Plastic Ocean (Sea Shepherd, April 2018) p18



11. Plastic Tortures (Sea Shepherd, March 2019) p19

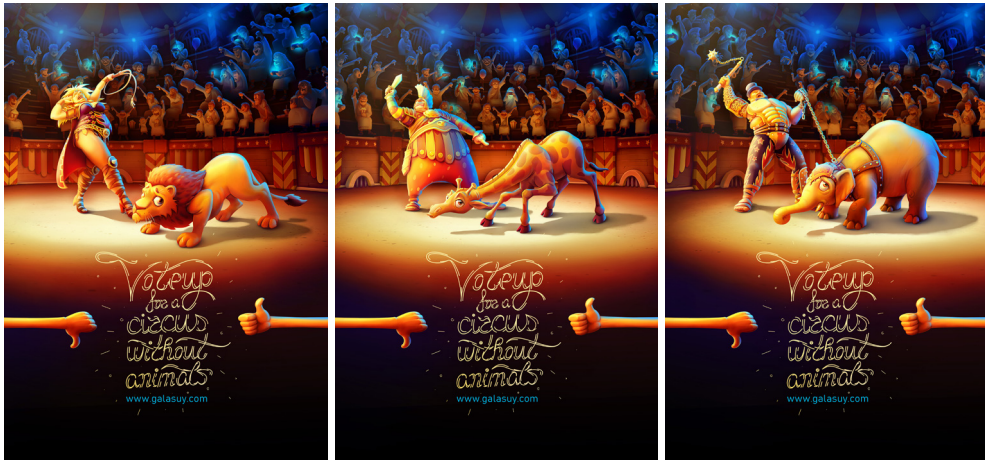


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12. Animals Are Not Clowns (LPDA, January 2008) p19



13. Vote Up for a Circus Without Animals (City of Kyiv, September 2018) p19

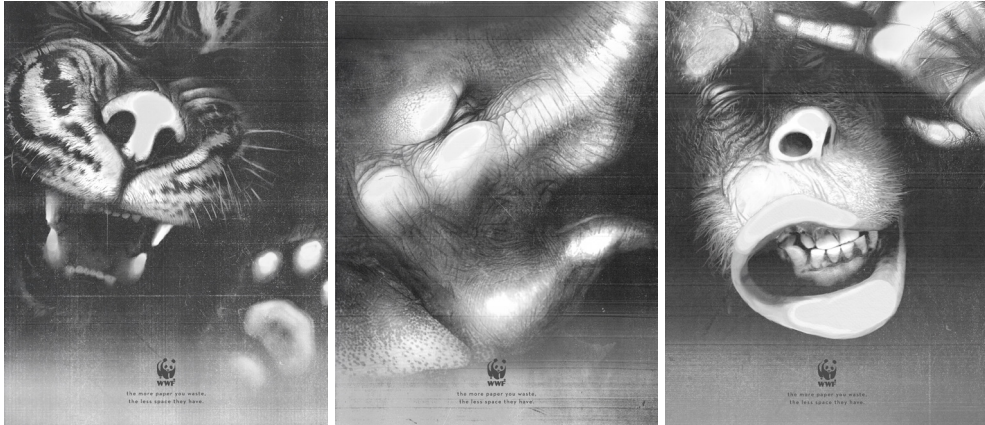


14. When the Wood Go, Wildlife Goes (Sanctuary Asia, December 2014) p20



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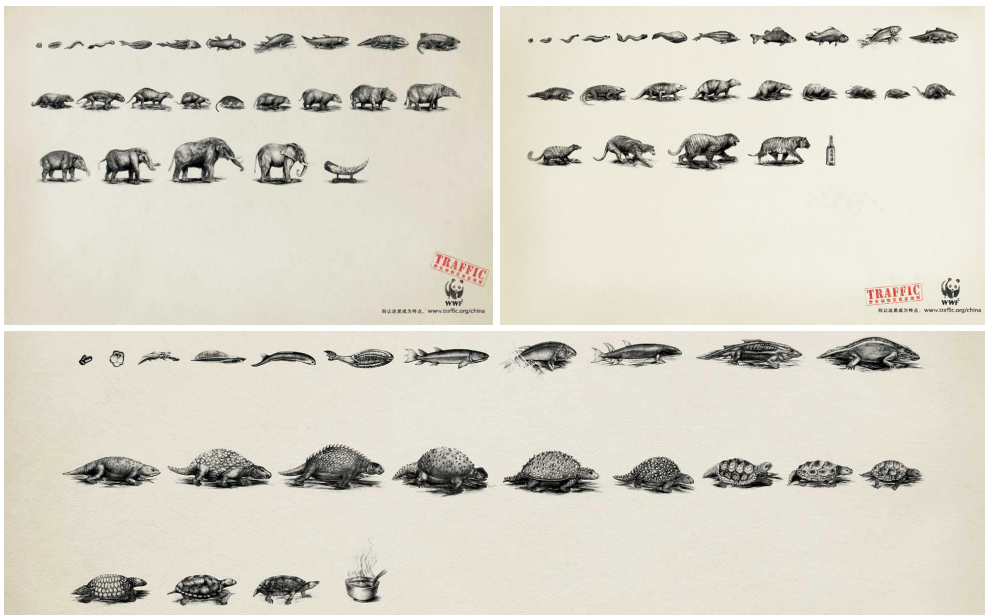
15. More Paper You Waste, Less Space They Have (WWF, December 2015) p20



16. Don't Buy Exotic Animal Souvenirs (WWF, September 2008) p21



17. Don't Let It Ends in This Way (WWF, September 2007) p21

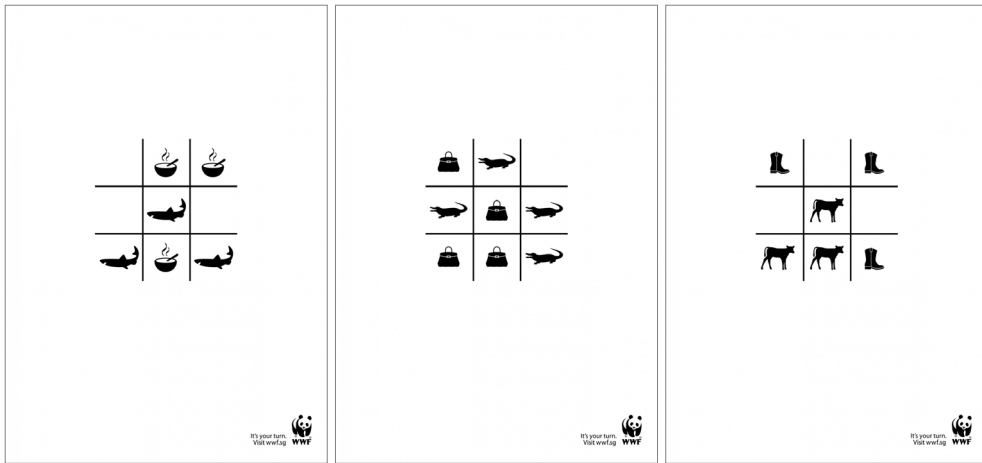


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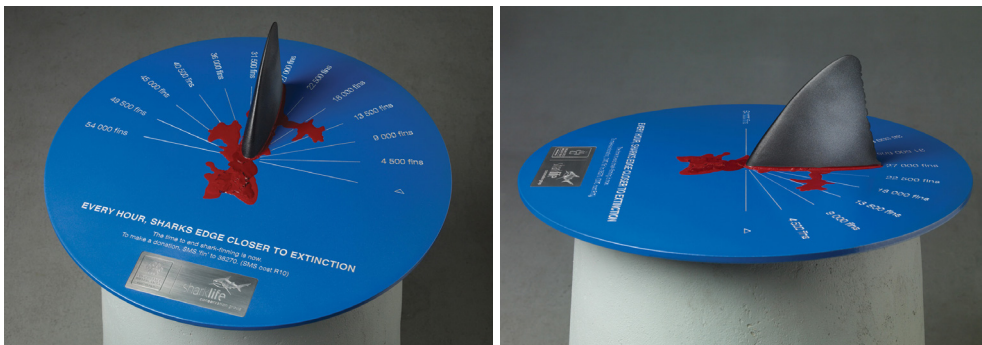
18. Fashion Claims More Victims (WWF, 2007) p22



19. It's Your Turn (WWF, June 2009) p22

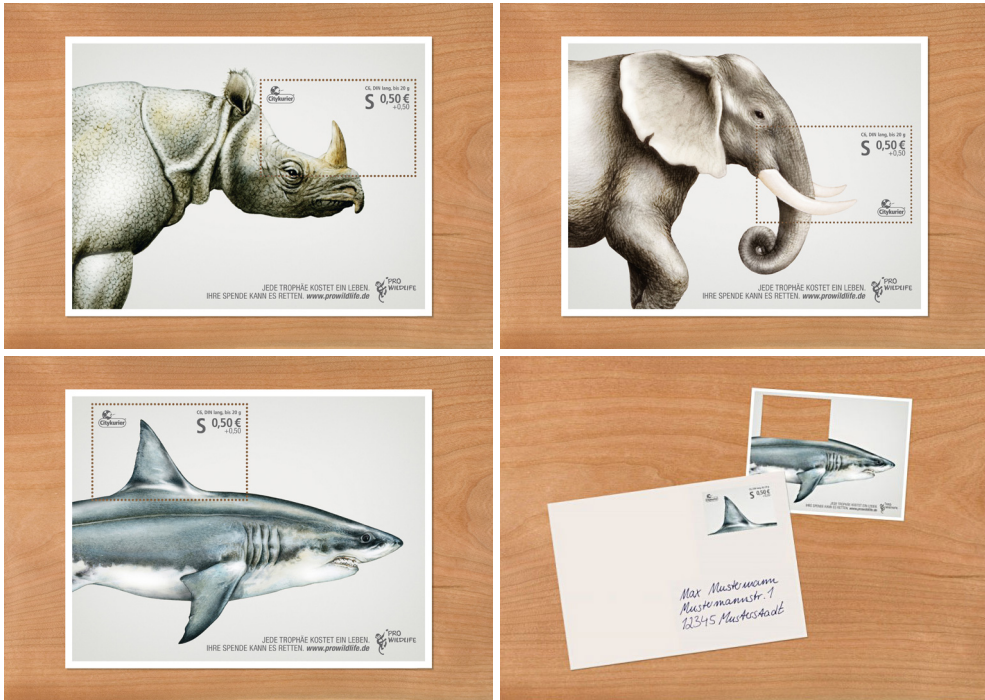


20. Shark-Fin角度 Sundial (EWT, March 2012) p22



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21. Stamping Down on Poaching (Pro Wildlife, July 2014) p22



22. 172 Killed Whales (Sea Shepherd, January 2011) p22



APPENDIX I

23. No Buying, No Selling, No Slaughter (WildAid, December 2009) p23



24. Set Harm, Get Harm (WWF, June 2009) p23



APPENDIX I

25. Aren't the Only Ones in Danger (Surfrider Foundation, May 2011) p23



26. Killing Tigers Kills Tourism (Sanctuary Asia, October 2007) p23



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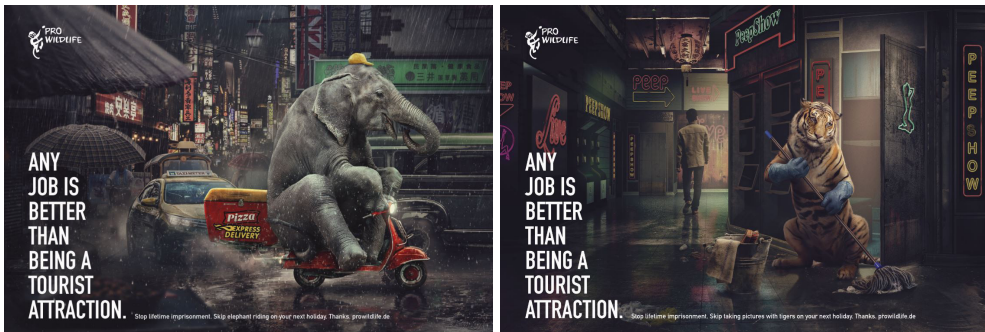
27. Freedom for Animals (WWE, February 2017) p24



28. Every 60 Seconds A Species Dies Out (BUND, July 2011) p24



29. Better Than Tourist Attraction (Pro Wildlife, May 2018) p24



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30. Ocean's Wings (Sea Shepherd, March 2014) p25



31. Disgusting Isn't It (IFAW, December 2007) p25



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32. Shark Container (Sea Shepherd, February 2012) p25



33. Dead Whale (Greenpeace, May 2017) p25

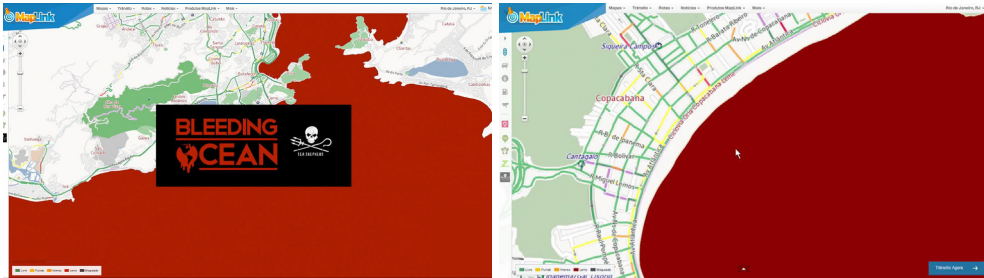


34. 2 Degrees (WWF, November 2015) p26



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35. Bleeding Ocean (Sea Shepherd, May 2014) p26



36. Still Want Some? (WWF, March 2013) p28

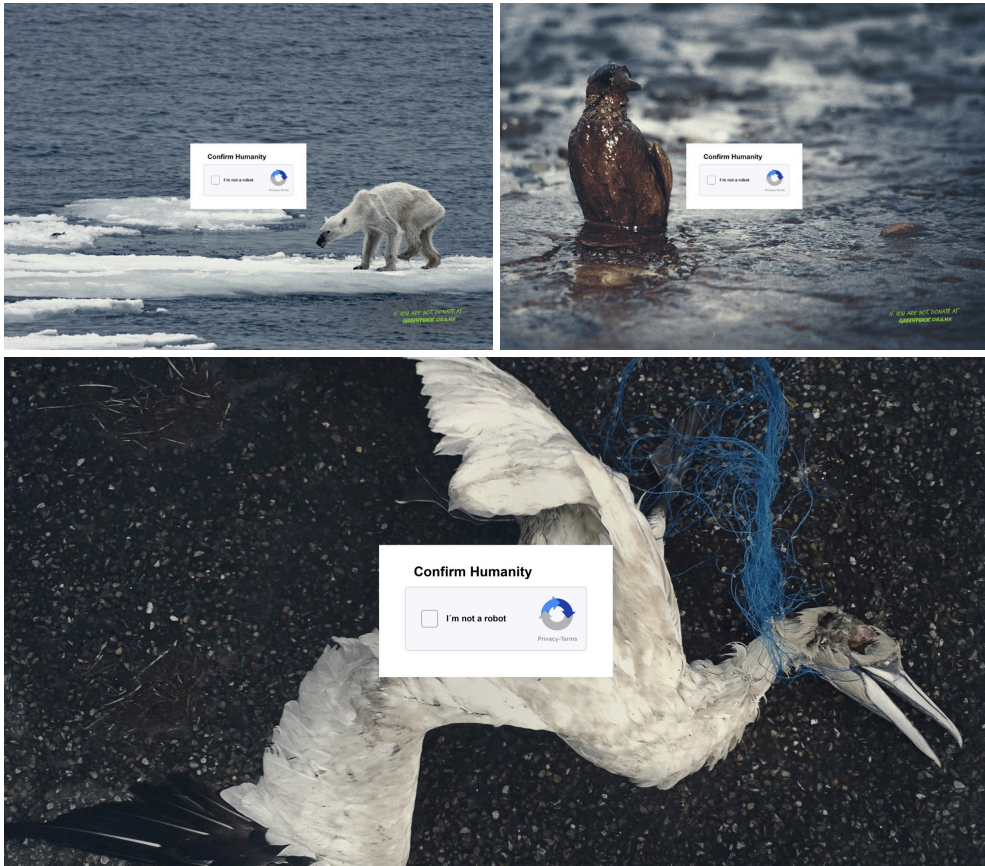


37. Oil Spills (Rio Art, May 2017) p29



APPENDIX I

38. Confirm Humanity (Greenpeace, June 2018) p29

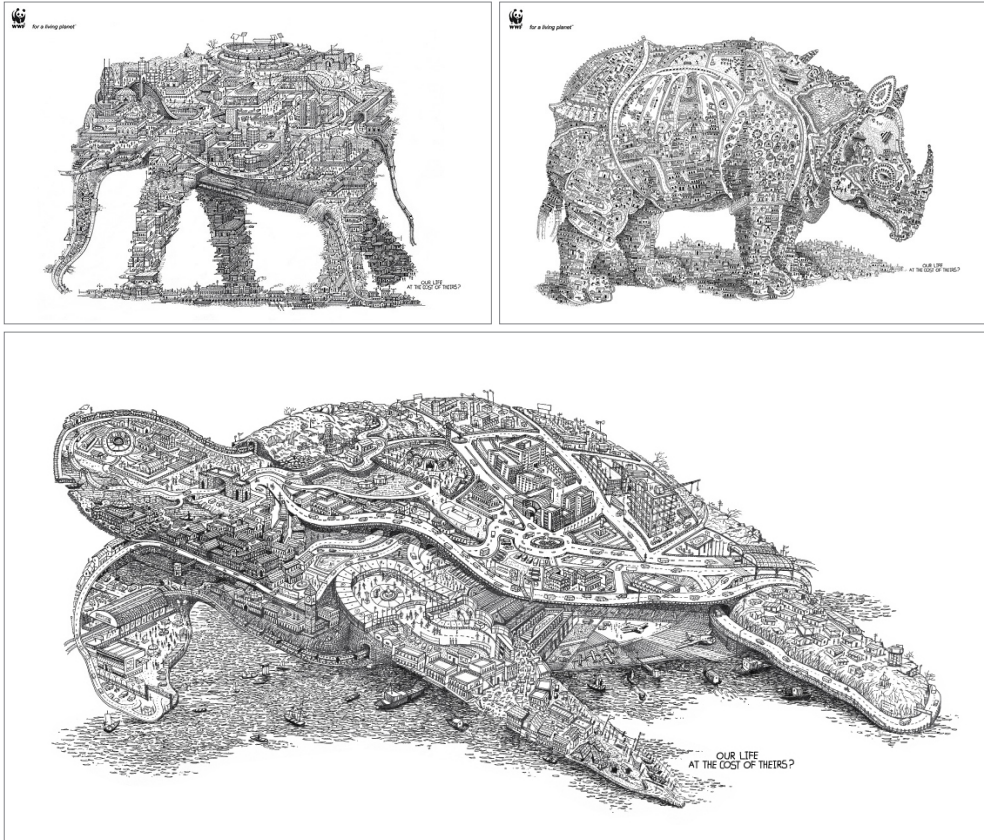


39. What Will It Take Before We Respect the Planet (WWF, June 2010) p30



APPENDIX I

40. Our Life at the Cost of Theirs (WWF, January 2009) p31



41. Best in Prison (WWF, June 2018) p32



APPENDIX I

42. Death to All Bees (Greenpeace, June 2013) p33



43. Greenbees (Greenpeace, April 2014) p33

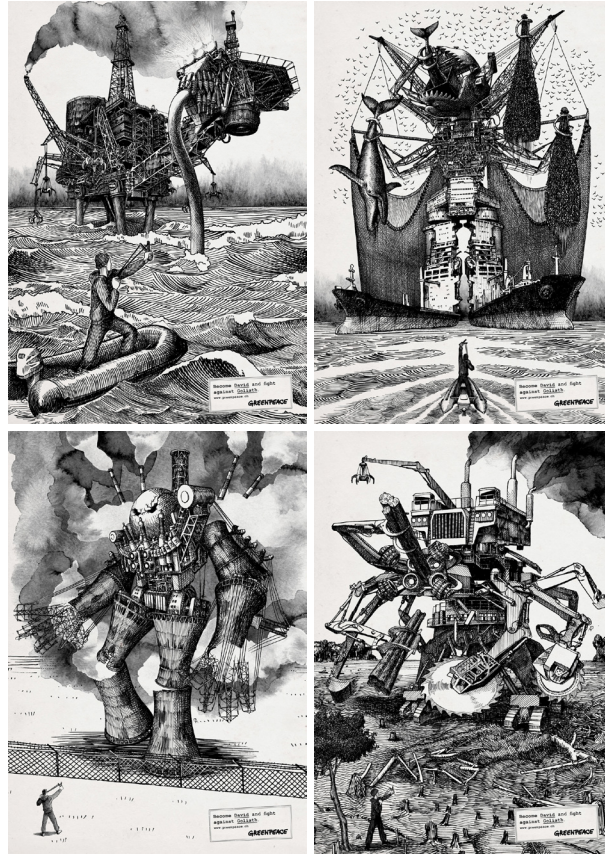


44. Stop Killing for Research is Saving (WWF, December 2012) p34



APPENDIX I

45. Become David (Greenpeace, January 2012) p35



46. Would You Care More (WWF, March 2011) p58



APPENDIX I

47. Think Panda (Sea Shepherd, March 2011) p58



When you see tuna, think panda. The bluefin tuna is an endangered, it is likely to entirely disappear from our oceans in just a couple of years. Industrial overfishing has already wiped out 85% of bluefin populations. Act now to save the rest. Don't sell, buy or eat endangered species. Help defend the bluefin tuna by supporting Operation Blue Rage. www.seashepherd.org



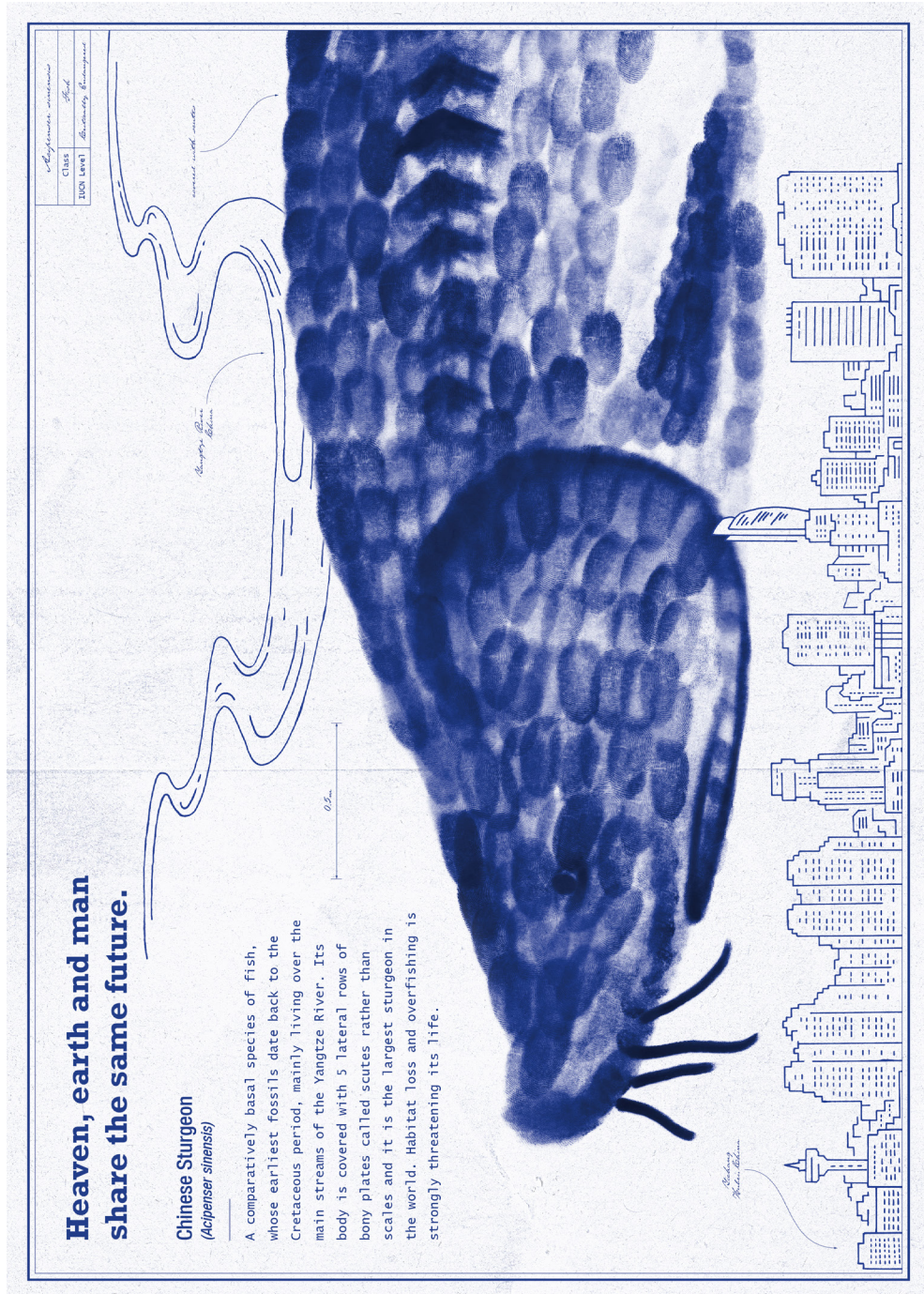
When you see tuna, think panda. The bluefin tuna is now critically endangered to the point of extinction. Industrial overfishing fueled by the voracious appetite for tuna in Asia, is killing off all breeding populations. Act quickly to save what's left. Don't sell, buy or eat endangered species. Help defend the bluefin tuna by supporting Operation Blue Rage. www.seashepherd.org



- APPENDIX II -
FINAL DESIGN OF THE POSTERS

Chinese sturgeon | A comparatively basal species of fish, whose earliest fossils date back to the Cretaceous period, mainly living over the main streams of the Yangtze River. It is the largest sturgeon in the world.

Class: Fish; IUCN Level: Critically Endangered.



APPENDIX II

Emei moustache toad | An endemic amphibian species living in temperate forests, grassland, arable land, and rural gardens near rivers in Sichuan, Guizhou, and Hunan provinces in China. “Emei” in its common name refers to its type locality on Mount Emei. The nuptial spines that grow on male’s upper lip during the breeding seasons are its most identical features. It is threatened by habitat loss.

Class: Amphibian; IUCN Level: Endangered.

Heaven, earth and man share the same future.

Emei Moustache Toad
(*Leptobranchium bornglii*)

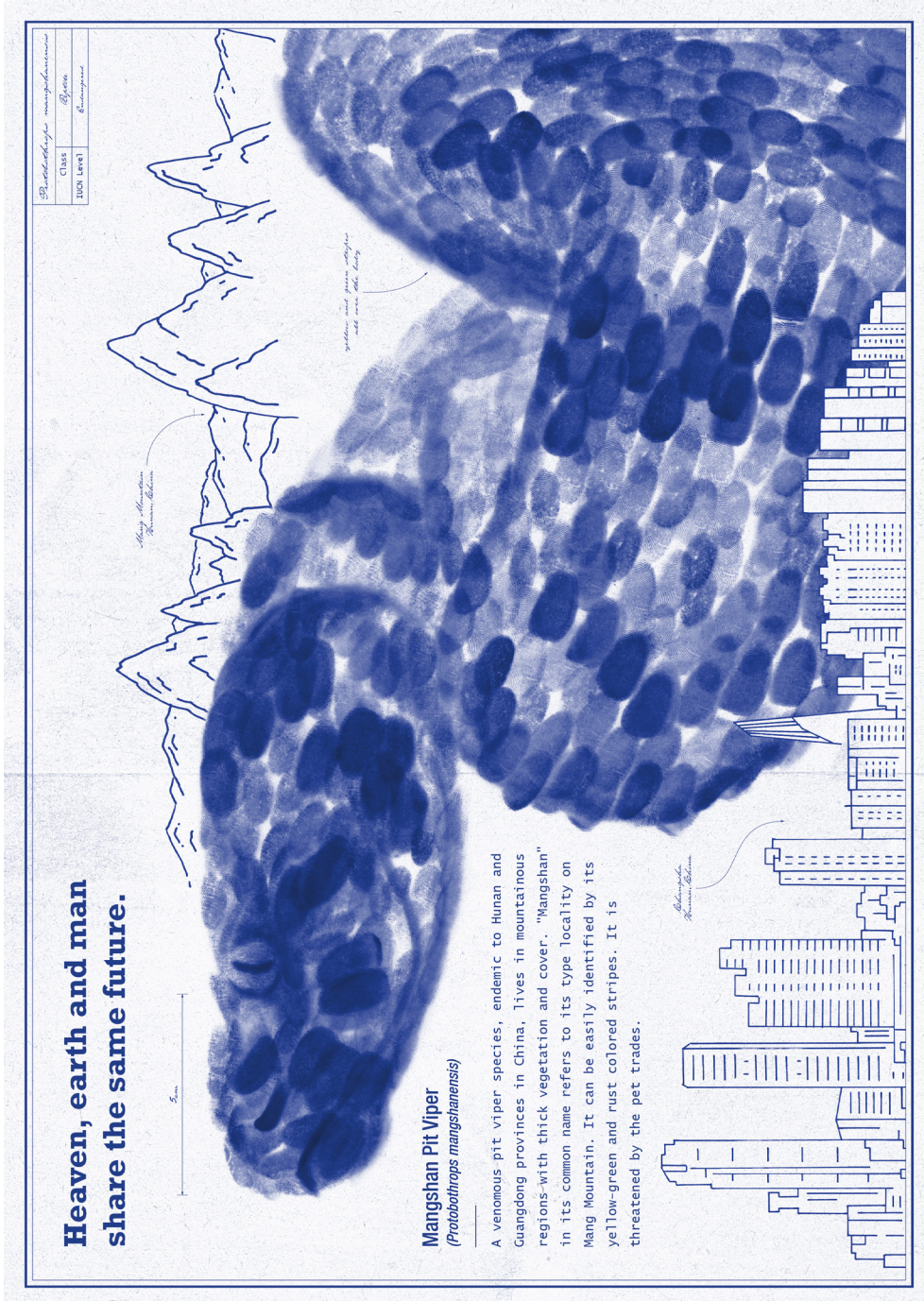
An endemic amphibian species living in temperate forests, grassland, arable land, and rural gardens near rivers in Sichuan, Guizhou, and Hunan provinces in China. “Emei” in its common name refers to its type locality on Mount Emei. The nuptial spines that grow on male’s upper lip during the breeding seasons are its most identical features. It is threatened by habitat loss.

<i>Leptobranchium bornglii</i>
CLASS
IUCN Level

APPENDIX II

Mangshan pit viper | A venomous pit viper species, endemic to Hunan and Guangdong provinces in China, lives in mountainous regions with thick vegetation and cover. “Mangshan” in its common name refers to its type locality on Mang Mountain. It can be easily identified by its yellow-green colored stripes. It is threatened by the pet trades.

Class: Reptile; IUCN Level: Endangered.



APPENDIX II

Scaly-sided merganser | An endangered duck species lives mostly in China, breeding in the north around Changbai Mountains and wintering in the south. It usually appears near rapid rivers or vast lakes within the forests. Both sexes have a crest of wispy elongated feathers, reaching almost to the shoulders in adult males. Current threats include illegal hunting, entanglement in fishing nets as well as habitat loss..

Class: Bird; IUCN Level: Endangered.



APPENDIX II

White-headed langur | A species of langur that lives only in the forest within a narrow karst formation area in Guangxi, China. Unlike the golden-headed langur that lives in Vietnam, white-headed langur has a crown of white hair, and so does its cheeks, neck and shoulders. It is the 25 rarest primates in the world with population size around 800 individuals.

Class: Mammal; IUCN Level: Critically Endangered.

Heaven, earth and man share the same future.

White-headed Langur
(*Trachypithecus poliocephalus leucocephalus*)

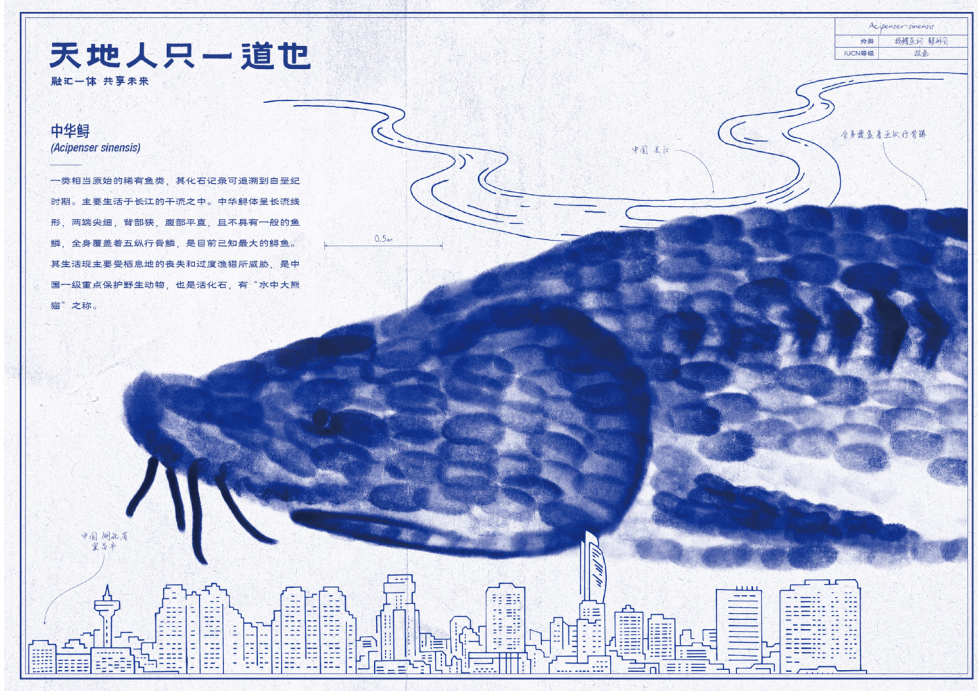
A subspecies of langur that lives only in the forest within a narrow karst formation area in Guangxi, China. Unlike the golden-headed langur that lives in Vietnam, white-headed langur has a crown of white hair, and so does its cheeks, neck and shoulders. The narrow and shrinking habitat is its main threats, among the 25 rarest primates in the world with population size around 800 individuals.

<i>Trachypithecus poliocephalus leucocephalus</i>	Mammal
CLASS	Mammal
IUCN Level	Critically Endangered

- APPENDIX III -
LOCALIZATION OF THE POSTERS

Chinese sturgeon (Chinese version)

中华鲟



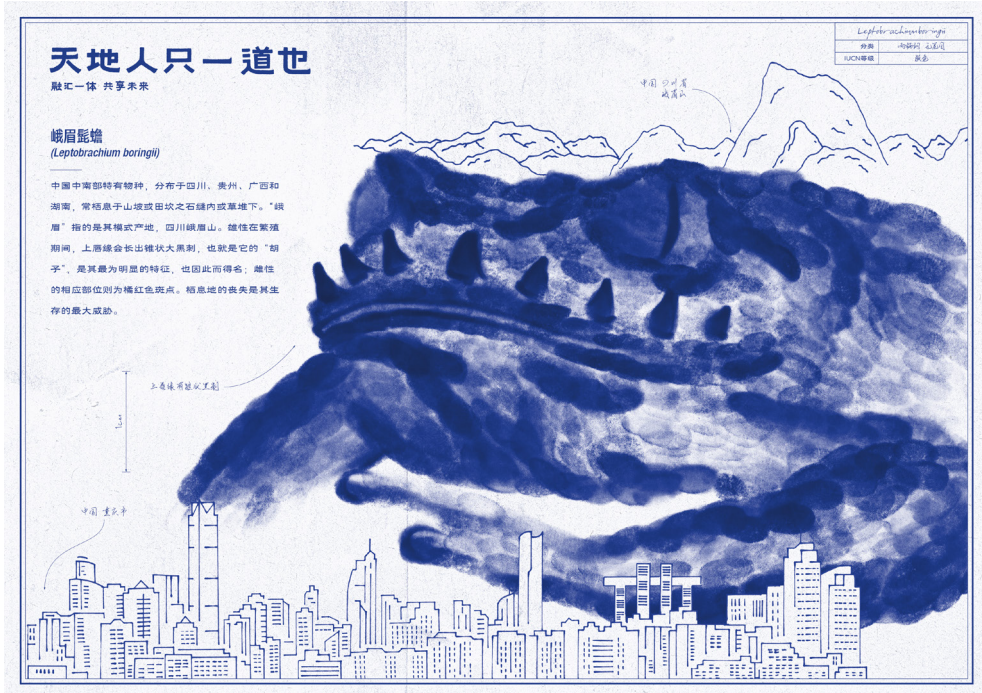
Chinese sturgeon (Korean version)

철갑상어



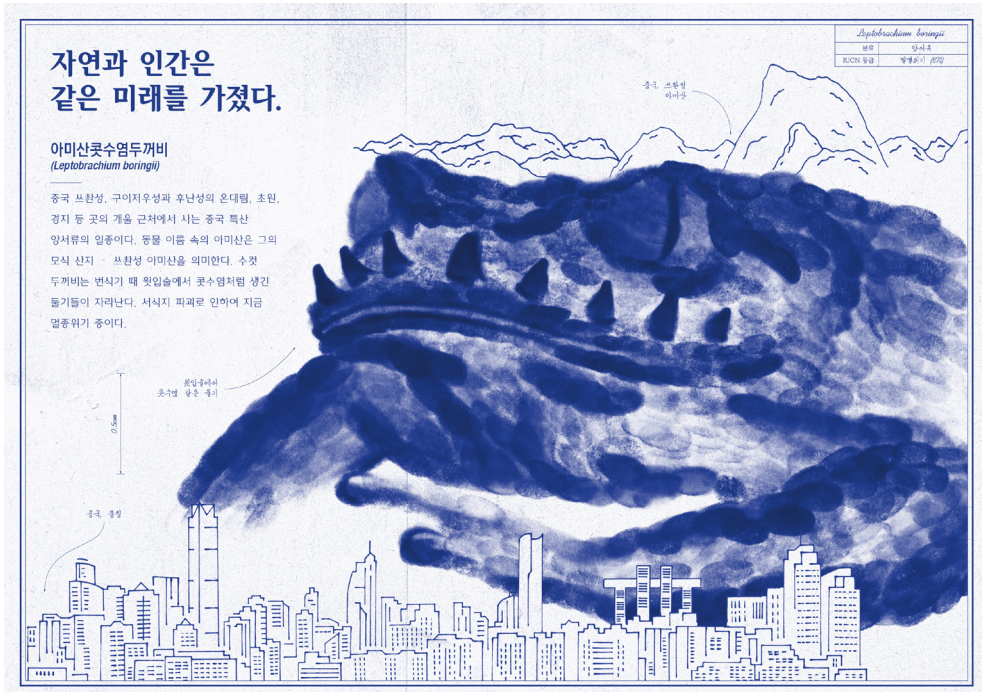
Emei moustache toad (Chinese version)

峨眉髭蟾



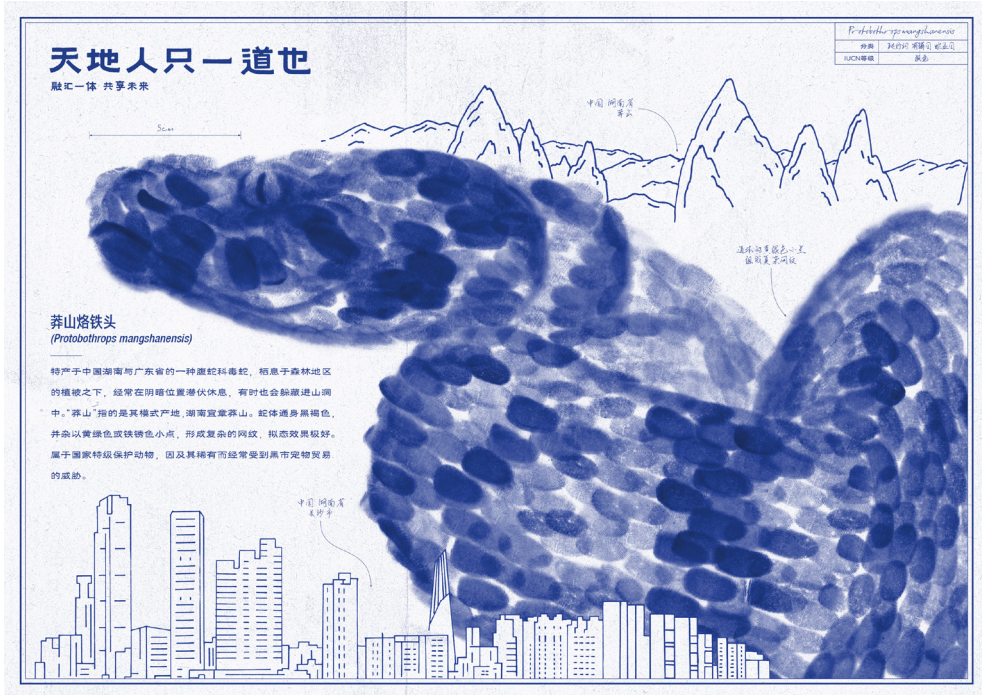
Emei moustache toad (Korean version)

아미산콧수염두꺼비



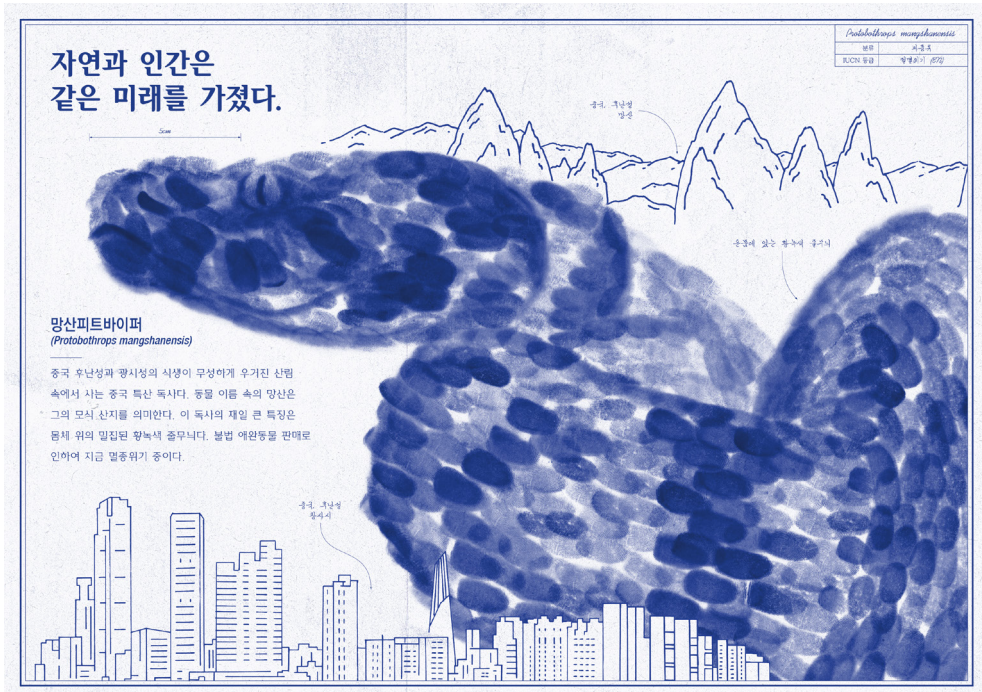
Mangshan pit viper (Chinese version)

莽山烙铁头



Mangshan pit viper (Korean version)

망산피트바이퍼



Scaly-sided merganser (Chinese version)

中华秋沙鸭



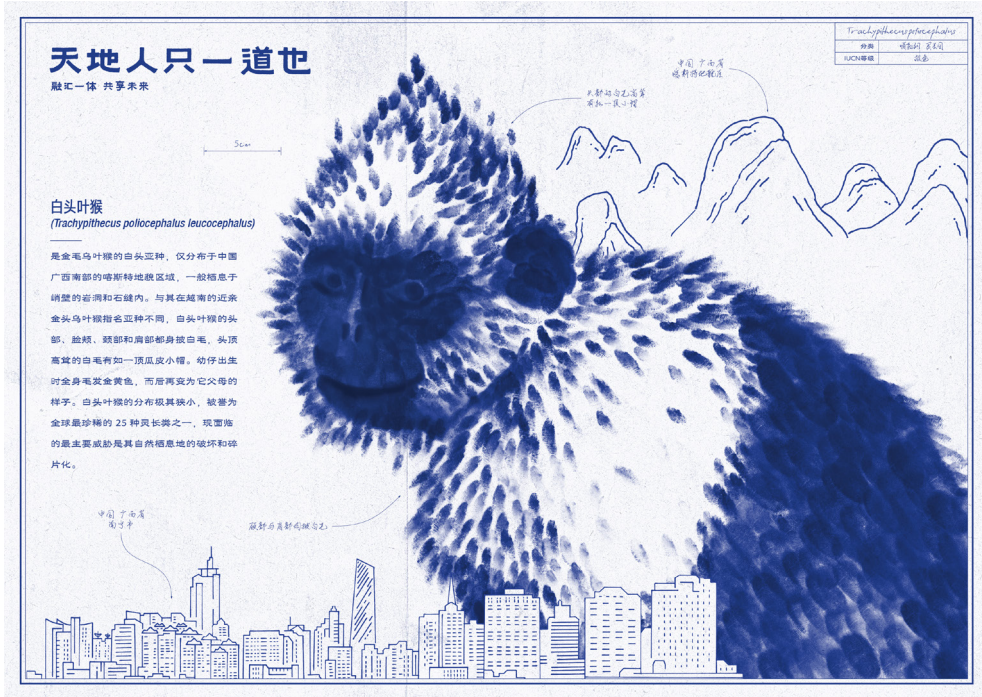
Scaly-sided merganser (Korean version)

호사비오리



White-headed langur (Chinese version)

白头叶猴



White-headed langur (Korean version)

흰머리랑구르



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	<i>b</i> Chong Kin, “Not all traditions deserve to be preserved,” advertisement, September 2008, accessed March 13th, 2019, Ads of the World.	
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	<i>b</i> Laurent Leccia, “Stop the Plastic Ocean,” advertisement, April 2018, accessed March 13th, 2019, Ads of the World.	
1.4	<i>a</i> Lourenço Thomaz and Susana Sequeira, “Animals are not clowns,” advertisement, December 2007, accessed March 23rd, 2019, Ads of the World.	19
	<i>b</i> Iurii Gorbachevskiy, “Vote up for a circus without animals,” advertisement, September 2018, accessed March 23rd, 2019, Ads of the World.	
1.5	<i>a</i> Ganesh Prasad Acharya, “When The Woods Go, Wildlife Goes,” <i>Sanctuary Asia</i> , advertisement, December 2014, accessed March 13th, 2019. https://www.sanctuaryasia.com/photography/gallery?option=com_rsgallery2&page=inline&Itemid=347&gid=369&limitstart=0 .	20
	<i>b</i> Kike Gutierrez, “The more paper you waste, the less space they have,” advertisement, December 2015, accessed February 19th, 2019, Ads of the World.	
2.1	<i>a</i> Kinga Grzelewska and Marcin Nowak, “Don't buy exotic animal souvenirs”, advertisement, July 2008, accessed February 19th, 2019, Ads of the World.	21
	<i>b</i> Nils Andersson and Doug Schiff, “Don't Let It Ends in This Way,” <i>WWF</i> , advertisement, September 2007, accessed February 19th, 2019. http://wwf.panda.org/?uNewsID=117840 .	
2.2	<i>a</i> Britta Kraina, Christiane Helm, and Anna Christina Diehl, “Every trophy costs a life. Your donation can save it,” advertisement, July 2014, accessed March 13th, 2019, Ads of the World.	22
	<i>b</i> Jianyong Zhu, “Set harm, get harm”, advertisement, June 2009, accessed March 28th, 2019, Ads of the World.	
2.3	<i>a</i> Andy Dilallo, “Our oceans aren't the only ones in danger. Make a difference,” advertisement, May 2011, accessed March 13th, 2019, Ads of the World.	23

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	<i>b</i> Biboy Royong, “Dead Whale,” advertisement, May 2017, accessed March 13th, 2019, Ads of the World.	
3.2	<i>a</i> Elie Trotignon, “2 degree is already too much,” advertisement, November 2015, accessed March 13th, 2019, Ads of the World.	26
	<i>b</i> Rafael Pfaltzgraff, “Bleeding Ocean,” advertisement, May 2014, accessed March 28th, 2019, Ads of the World.	
4	<i>a</i> Kike Borell, Luis Christello, and Flavio Medeiros, “The worst predator of the ocean does not live in the ocean,” advertisement, August 2010, accessed March 28th, 2019, Ads of the World.	28
	<i>b</i> (same as figure 1.1 <i>b</i>)	
	<i>c</i> Flavio Medeiros and Luis Christello, “Endanger your species,” advertisement, April 2016, accessed March 28th, 2019, Ads of the World.	
	<i>d</i> Daniel Bird, “Greenbees: Save the bees, save the humans,” <i>YouTube</i> , video file, 1:02, April 22nd, 2014, accessed March 25th, 2019. https://www.youtube.com/watch?v=zaE7XIIZ2Ao .	
5.1	<i>a</i> Chris Garbutt, “What will it take before we respect the planet?,” advertisement, June 2010, accessed February 19th, 2019, Ads of the World.	31
	<i>b</i> Piyush Pandey, “Our life at the cost of theirs?,” advertisement, January 2009, accessed February 19th, 2019, Ads of the World.	
5.2	<i>a</i> Jaime Suárez, “When the best place is a prison things need to change,” advertisement, June 2018, accessed March 24th, 2019, Ads of the World.	32
	<i>b</i> (same as figure 4 <i>d</i>)	
5.3	<i>a</i> Weibing Xu, “Stop killing for research is saving,” advertisement, December 2011, accessed February 19th, 2019, Ads of the World.	34
	<i>b</i> Dennis Lück, “Become David and fight against Goliath,” advertisement, January 2012, accessed March 13th, 2019, Ads of the World.	
6.1	Vlad Sitnikov, “Pride is in our nature,” advertisement, May 2018, accessed May 22nd, 2019, Ads of the World.	45
6.2	Russell Ramsey, “#iProtectTigers Christmas advert 2016,” <i>YouTube</i> , video file, 1:00, November 18th, 2016, accessed May 22nd, 2019. https://www.youtube.com/watch?v=-B0VZQ1FpCw .	46
6.3	John St., “We are all Wildlife,” <i>WWF-Canada</i> , advertisement, November 2015, accessed May 22nd, 2019. http://www.wwf.ca/about_us/weareallwildlife/ .	46

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9.1	Xu Beihong, <i>Running Horse</i> , painting, 1942, Christie's Hong Kong, Hong Kong. https://www.christies.com/ .	60
	Xu Beihong, <i>Lion</i> , painting, 1931, Sotheby's Hong Kong Sales Gallery, Hong Kong. https://www.sothebys.com/ .	
	Xu Beihong, <i>Soaring Eagle</i> , painting, 1939, Sotheby's Hong Kong Sales Gallery, Hong Kong. https://www.sothebys.com/ .	
above two from right	Qi Baishi, <i>Shrimp</i> , painting, 1948, Christie's Hong Kong, Hong Kong. https://www.christies.com/ .	
	Qi Baishi, <i>Three Frogs</i> , painting, Christie's Hong Kong, Hong Kong. https://www.christies.com/ .	
below from left to right	"Chinese Sturgeon Aquarium," <i>Ocean Park Hong Kong</i> , photograph, accessed May 7th, 2019. https://www.oceanpark.com.hk/en/park-experience/attractions/chinese-sturgeon-aquarium-yangtze-exploration%20 .	
	Cameron M. Hudson and Jinzhong Fu, " <i>Leptobrachium boringii</i> male losing his nuptial spines at the end of the breeding season," photograph, 2013, in "Male-biased sexual size dimorphism, resource defense polygyny, and multiple paternity in the Emei moustache toad (<i>Leptobrachium boringii</i>)," <i>PLoS ONE</i> , vol.8 no.6 (2013): 7, doi: 10.1371/journal.pone.0067502.	
	Junkyardsparkle, "Mangshan pitviper at the Los Angeles Zoo," <i>Wikipedia</i> , photograph, March 2014, accessed May 15th, 2019. https://en.wikipedia.org/wiki/Protobothrops_mangshanensis .	
	Ben Gilbert, "Scaly-sided Merganser at Blackbrook, 22/04/12," <i>ZooChat</i> , photograph, April 2012, accessed July 25th, 2019. https://www.zoochat.com/community/media/scaly-sided-merganser-at-blackbrook-22-04-12.184385/ .	
	Zhou Hua, "Baby white-headed langurs seen in Guangxi," <i>People.cn</i> , photograph, August 2016, accessed May 15th, 2019. http://en.people.cn/n3/2016/0808/c90000-9096857-5.html .	

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국 어 초 록

멸종위기 동물 보호 캠페인을 위한 시각 커뮤니케이션의 차별화 연구

소문준

디자인학과 시각디자인전공

미술대학 대학원

서울대학교

19세기부터 동물 자원을 과도하게 이용하게 되어 이러한 상황을 개선하기 위하여 멸종 위기 동물과 관련된 캠페인이 시작되었다. 시대 발전을 따라 캠페인 주제는 입법에서 자원 관리, 환경 보호 주의를 지나 지금 현대 보존생물학 중의 자연 경관 규모의 보존 사상까지 변화였다. 하지만 현재 멸종 위기 동물의 생존 상황이 점차 악화되어 있다. 연구에 의하면 현재 동물의 멸종 속도가 자연 멸종 속도보다 1000배 높다고 한다. 이어서 멸종 위기 동물을 보호하는 문제도 점차 중요해지고 대중에서도 더 많은 인기를 끌고 있다. 이러한 추세를 반영하여 자연 다큐멘터리와 환경 보호와 관련된 캠페인에 대한 투자도 증가하고 있다.

그러나 멸종 위기 동물의 생존 상황과 실제 보호 사업이 지속적으로 발전하고 있는 반면에 캠페인의 시각 커뮤니케이션 전략이 오랫동안 변하지 않았다. 이 연구를 통하여 약 80%의 캠페인이 폭력과 충동을 기반으로 대항적인 인간-자연 관계를 전시하는 것을 알 수 있다. 이러한 작품들은 주요 잔인하고 고통스러운 장면을 관객에게 제시한다. 그리고 일부러 충동을 만들기 위하여 혼란스러운 정보와 잘못된 정보, 심지어 과격한 환경 보호 주의가 가끔 디자인 작품에 담게 되었다.

서양 사회의 역사와 발전을 회고하고 이항대립 사상이 대중의 의식과 긴밀하게 결합되었고 현재의 캠페인 디자인 전략에도 결정적인 영향을 주는 사실을 알게 되었다. 그리고 최근의 심리학 연구에 의하면 공포의 감정을 이용하여 정보

전파 속도도 빠르며 전파 효과도 크다고 한다. 그래서 폭력과 충돌을 중심으로 세운 캠페인 디자인 전략이 자연스럽게 선호되었다. 이 전략의 단점과 역효과도 피하고 현재 보존생물학의 발전도 잘 반영하기 위하여 또 다른 차별화된 시도가 필요하다.

이 연구에서는 폭력과 충돌을 중심으로 세운 전략의 특징과 동기, 영향 등을 분석한 후에 동양적인 철학 사상과 전통 미술을 결합하여 멸종 위기 동물을 홍보하고 보호하기 위한 차별화된 시각 커뮤니케이션 방안을 제안할 예정이다. 최종 프로젝트에서 전통 유가 사상을 참고할 예정인데 상징적인 시각 요소를 사용하여 멸종 위기 동물과 인간의 이미지를 연결할 것이다. 이러한 방식을 통하여 조화로운 인간-자연 관계를 맺을 수 있다. 그리고 최종 작품에서 긍정적인 시각 요소와 넋지도 이용하고 관객들이 더 적극적으로 행동할 수 있게 유도할 예정이다.

.....

주제어: 멸종 위기 동물, 캠페인 디자인, 시각 커뮤니케이션, 폭력-충돌 중심 전략, 차별화 연구, 전통 동양 철학, 전통 동양 미술

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I hope that my grandmother can read my printed thesis with me when I go back home.

Love and sincerely.