

UNIVERSITY OF EDUCATION, WINNEBA

**EXPLORING PRODUCT PHOTOGRAPHY IN DIGITAL ADVERTISING: A
STUDY OF THREE SELECTED RESTAURANTS**



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STUDY OF THREE SELECTED RESTAURANTS**

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**A thesis in the Department of Strategic Communication, School of Communication
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of the requirements for the award of the degree of
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DECEMBER, 2022

DECLARATION

STUDENT'S DECLARATION

I, Jesse Goodhead, declare that this thesis, except quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my original research, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE:

DATE:



SUPERVISOR'S DECLARATION

I hereby declare that the preparation and presentation of this thesis was supervised by the guidelines on the supervision of a thesis laid down by the University of Education, Winneba.

..... (Supervisor)

Signature:

Date:

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ABSTRACT

The present study explored how product photography influence digital advertising in this era. Using 30 product photographs from Connies Creams & Grills, FoodYard Gh, and Chicken Man and based on Kress and van Leauwen's (2006) Reading Image theory and AIDA model of advertising, the researcher analyzed the product photographs to answer the research questions. The researcher used a qualitative case study approach and purposively sampled three restaurants. The researcher analyzed the content of the 30 product photographs of the selected restaurants. First, it was discovered that product photography uses products' image, rhetorical questions, hyperbole, local language, discounts and colours to engage audiences in the advertisements. Second, it was revealed that product photography is beneficial in that it provides promotional offers and information about products for audiences. Furthermore, the results showed that there is a need for product photography designers to avoid clutter and ensure foregrounding of their unique selling propositions. Based on these findings, the researcher recommends that there is a need for product photographers to consider eliminating irrelevant information in the product photograph to help customer focus on relevant information.

CHAPTER ONE

INTRODUCTION

1.0 Background of the Study

Advertising is defined as any paid form of non-personal communication about an organization, product, service, or idea by an identified sponsor (Belch & Belch, 2003). In this definition of advertising, there are key concepts such as paid form, non-personal, product or service, and identified sponsor. Belch and Belch (2003) asserted that paid form aspect of this definition reflects the fact that the space or time for an advertising message generally must be bought. Dahlen & Rosengren (2016) also defined advertising as “brand-initiated communication intent on impacting people.” An advertising message is typically paid for by the identified sponsor except for a public service announcement (PSA), whose advertising space or time is donated by the media. The second concept, the non-personal component, means that advertising involves mass media that can transmit messages to large groups of individuals, often simultaneously (Hackley, 2005). Advertising is non-personal because the individuals are generally not in connection with their audience at the personal level. The non-personal nature of advertising means that there is generally no opportunity for immediate feedback from the message recipient. Due to the lack of immediate feedback, the message of advertising must be well thought out, creative, and innovative.

Advertising is one thing that can be admired or otherwise disliked due to its aesthetic value or the message it carries but that cannot be ignored due to its intriguing nature (Kotler & Armstrong, 2001). Due to the evolution of many businesses, advertising also has evolved similarly and taken many different forms such as social media advertising to tackle and match the changes in businesses. Advertising is in a state of change due to growth of digital

technology, online communication, consumers accustomed to the commercial environment and increase in clutter (Ang et al., 2007).

Belch and Belch (2003) asserted that advertising is essential for four reasons. One is that advertising is a cost-effective way of communicating with a mass audience. Secondly, advertising is relevant in creating brand images and symbolic appeals for products, organizations, and individuals. Third, Belch and Belch (2003) added that advertising strike a responsive chord for the audience to react to the messages of the advertising. Finally, Belch and Belch (2003) stated that advertising increases the profit of organizations.

Traditional advertising dealt with placing ads through media channels like newspapers, magazines, television, and many others (Jones & Rowley, 2011). With the advent of the Internet, marketers now have a medium to spread the advertisement through an integrated communication approach, increasing brand awareness and market reach. Technological advancements and trends related to the Internet have changed the way people gather information, communicate and make purchases. Consequently, marketers are shifting from the old way to the new media to communicate with their consumers, as information is now becoming more of a social experience. New media, however, combines the elements of traditional media and digital technology to be more specific. The new media is defined by real-time, democratic interaction and relationship building. They influenced traditional media to adapt to the new trends to survive the new era of creation, publishing, distribution, and consumption since the digital revolution shows no signs of fading out soon but gradually tilting towards virtual reality (Jones & Rowley, 2011).

Jones and Rowley (2011) discussed three paramount importance of online advertising. First, online advertising does not have an expiration date. Traditional media made a print ad as good as a single print. The old media followed a specific media placement and strategies and was up for a subscription. However, the new media is always available online and accessed easily. The lead time – with old media, it could take weeks before a publication is made, but with the new media, posts can be done at any time and the comfort of the originator and with no geographical limitation. Second, quality exposure refers to online advertising that has the potential to be more targeted than traditional ones. Third, freedom allows consumers to choose what they prefer and want to interact with. Fourth, reach on the Internet has no such boundaries; brands can reach out to customers all over the world and also has the potential to reach 1000 people at once with just a click of a button.

Due to the importance of advertising, there is the need to craft compelling messages that will reach and trigger a response from the audience. Crafting an effective advertising message requires understanding images as part of advertising content. An image advert is the opposite of a topical advert (Hackley, 2005). Image advertising is done to boost brand image and not attract the audience's attention to read, listen or watch. Its life span is longer than that of topical advertising. This type of advert stresses a product's or service's main features and values, which in turn causes the audience to take action. A television station that wants to be identified as the leader in breaking news would, for example, show courageous, belligerent pictures of its news crew in crises such as floods, earthquakes, plane crashes, etc., giving brief edits of the news. Another station may choose to be different and would rather portray itself as a kind-hearted neighbor who has your needs at heart by showing its news crew to be involved in communal labor, giving flowers to an old woman as a gift, playing with children at a playing ground or

picking rubbish on the street. This kind of advertising is best suited for targeting the audience's demographics. Some pictures appeal to young people, while others suit the older generation (Suggett, 2011).

The area of images in advertising explains the importance of the witty saying, 'actions speak louder than words,' which encapsulates the importance of nonverbal communication cues; likewise, the statement, 'a picture is worth a thousand words' captures the power of visuals in communication. Today's media is ubiquitous, with beauty ideals represented on various platforms to communicate and attract potential customers (Ditmar, 2009). Digital advertising has complemented traditional advertising in the 21st century so much that it is rapidly competing with traditional advertising as an effective channel for reaching potential customers.

To reap these benefits as online marketers, one indispensable element is the use of digital photography. Digital advertising or online advertising is the use of visuals that make the advertising appeal to prospective consumers. Digital photography is the area of online advertising that ensures that the pictures, images, and other relevant visuals used to market products effectively attract, persuade, and convince target audiences (Belch & Belch, 2003).

Digital photography is the use of pictures and images to communicate a product's unique features and appeal to attract potential customers and induce purchase (Meero, 2021; Spelto, 2021). Meero (2021) found that digital photography contributes 65% to product engagement on social media and 45% to product purchasing.

Regarding preferences, a study by Forbes (2019) has shown that 50% of online shoppers say "large, high-quality product images are more important than product information, descriptions or even reviews." Thus, bigger images are found to be vital in increasing sales.

Meero (2021) gave a vivid description of the online buying experience by arguing that people are looking for stimulating and interactive shopping experiences. Having simple product photography is not enough; therefore, there is the need to add 360° product photos as a great way to “recreate the offline experience online” and give the viewer the additional confidence needed to buy products. Product photography can reduce the 30% online sales returns. Companies have been focusing on reducing this rate without raising costs or changing their policies. As 360° & 3D photography are helping them to make more informed purchases, the return rate of the products using them was reduced by 50%, and clients are 85x more likely to share a positive review than a negative one.

1.1 Statement of the Problem

Online advertising is the order of the day in the new advertising trend (Jones & Rowley, 2011). The big deal is to ascertain how to take advantage of it to reach the vast virtual customers who are nosing for catchy products online. Jones and Rowley (2011) argued that the website is the organization's virtual office, just as most organizations' traditional office outlets. Online is gradually mimicking traditional marketing by providing alternatives (Belch & Belch, 2009; Jones & Rowley, 2011). According to Splento (2021), 65% of the population are visual learners, which means that visual information, that is, photographs, will influence their minds more than written words. The same source argued that 90% of online buyers consider photo quality as the underlining factor for buying decision-making. Meero (2021), an online photography site, argued that good product photography is 40% more likely to be shared from your social media accounts. Not only does product photography increase your conversion rate, but it provides you with increased brand exposure.

In a detailed study, Do (2018) explored the influence of product photography on consumer attention and perception. Using pictures from selected products on social media, Do (2018) discovered through disjoint analysis that the textual information such as the name and logos of ads influence attention and positive perception of product advertisements. Also, Do (2018) discovered that background colour, composition, and focal elements contribute significantly to grabbing the attention and perception of consumers.

In another study by Shin et al. (2018), the authors analyzed three pictures on digital advertising. They discovered that product-focused photography leads to online travelers booking services than experienced-focused photographs, which do not provide sufficient information. This implies that Shin et al. (2018) show that product-focused photographs provide adequate information that triggers consumer reactions. Also, the authors discovered that photographs from credible sources trigger more action from the audience than photographs from sources without credibility. This calls for combining quality and credibility with photography advertising. Shin et al. (2018) concluded that credible and product-focused photographs lead to higher prices and effective digital marketing.

The growing importance of digital photography is its role in search engine optimization. Content with quality visuals is most likely to make it to the top of search list returns than those with poor quality (Jones et al., 2011). There is, however, little knowledge of how Ghanaian restaurant service providers are taking advantage of this new platform to engage online consumers and increase their exposure and market share (Shi et al., 2018). The current study is to explore how digital photography is used by restaurant service providers and the challenges that hinder their success in digital advertising through digital photography.

1.2 Research Objectives

1. To explore how restaurant service providers use digital photography to engage consumers.
2. To examine the challenges restaurant service providers face in using digital photography.
3. To recommend solutions to improve the effectiveness of digital photography.

1.3 Research Questions

1. How do these three restaurant service providers use product photography and digital advertising to engage consumers?
2. How does product photography influence digital advertising for restaurants?
3. What are solutions that can improve the effectiveness of digital photography?

1.4 Significance of the Study

First, the current study contributes to the literature on the role of product photography in digital advertising in the Ghanaian food industry. The work by Jones and Rowley (2011) on online marketing has provided a guided understanding of the dynamics of digital advertising in South Africa. However, there is an opportunity for research in this area for the food industry in Ghana; hence, the current study seeks to provide empirical research on product photography and its influence on digital advertising.

Second, the current study contributes to practice by providing relevant empirical data on the effectiveness of product photography and digital advertising whiles engaging and persuading

virtual customers. Numerous advertisers are leveraging digital platforms to reach their audience, but there is limited substantive research to guide their digital advertising practice.

Thirdly, the current study contributes to the field of theory of reading images which has been used to understand multimodal communication. This is relevant because the area of product photography and digital advertising fall within the more extensive umbrella of multimodal communication; hence this study will contribute to the theory by providing evidence.

The rationale of this study was to examine the extent to which product photography influences the advertising message effectiveness in digital advertising. The researcher considered this relevant because of the growing interest among marketers to use online sites for advertising rather than relying on only traditional media. In an online setting, the appeal of the digital content requires understanding how digital images could effectively capture the attention of audience as well as present useful information to them. This study therefore, focused on providing relevant information on the place of digital photography in effective online advertising.

1.5 Delimitation of the Study

The study is delimited to the restaurant services and the greater Accra region (Jones et al., 2011). Further study could consider expanding the scope and services to other regions. Also, there are other areas in digital advertising, but the current study is delimited to product photography due to time and resource restraints.

1.6 Organization of the Study

This study is categorized into five chapters. Chapter one presented the background to the study,

the statement of the problem, research objectives and questions, the significance of the study, delimitation of the study as well as the organization of the study. Chapter two presents a review of empirical studies to establish further the research gap and the theoretical framework that guides the study. Chapter three provides a detailed presentation of the methods that are used to gather data and analyze the data in order to provide answers to the research questions that underpinned the study. Chapter four provides the results of the study as well as an analysis and discussion of the result concerning extant literature. Chapter five serves as the concluding chapter that provides the summary of the entire study, the recommendations as well as limitations of the study.

1.7 Chapter Summary

This chapter has shown that product photography is a vital part of advertising in that it catches attention and leads to positive perceptions. However, there is little attention to how product photography impacts digital advertising. Therefore, the study seeks to understand the role of product photography in engaging and influencing consumers and the challenges digital advertisers face in using product photography.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.0 Introduction

This chapter focuses on explaining the concepts of advertising and digital photography as well as providing a review of the available empirical studies in digital photography. Also, the chapter discusses Kress and van Leeuwen's theory of reading images as well as the AIDA model as a theoretical frameworks to be used in the study.

2.1 An Overview of Advertising

The definition of advertising as salesmanship in print has faded because different mass communication mediums have emerged. The complexity of defining advertising is how to devise a definition that captures the multifaceted nature of the profession. One definition that has operationalized advertising is the one by the America Advertising Association, which defines it as any paid form of non-personal communication about an organization, product, service, or idea by an identified sponsor (Belch & Belch, 2003). An organization, individual, or group should pay for the advertisement. It has to be disseminated through media to be advertising. The communication should be about the identified sponsor's product, service, or idea. As plausible as this, the issue of non-paid ads in a rare situation is not captured; likewise, the personal messaging, mailing, and research are not captured. Advertising is vital in our societies because it has commercial, societal, and organizational functions.

Advertising is vital in our societies because it has commercial, societal, and organizational functions. Advertising provides jobs for countless number of people ranging from suppliers, media, celebrities among others. This people earn living from advertising related jobs (Belch

& Belch, 2003). More so, the advertising industry provides employment thereby reducing unemployment and promoting income generation. Aside the commercial function, advertising provides a social function by linking consumers to the product or services they need (Jones et al., 2011). Also, it shapes societal values and encourage positive socialization. For instance, nursing mothers in ads the most admirable and often neatly and nicely dressed with a caring and loving attitude towards the baby. This promotes that behavior in society.

Also, advertising provide the society educational information about products and services. Through advertisement, major people learn how to do certain that they did not know how to do before like preparing certain recipes or dressing in certain styles or fashions. Moreover, advertising function to promote organizational goals. It helps organizations to achieve their goals of making profit and staying in business. Also, it helps organization to solve problems of reaching target audience to increase their sales and profit.

Advertising which is part of the promotion component of the marketing mix is mostly considered to be marketing. Advertising is a promotional tool for reaching consumers with organizational products and services but marketing is corporate tool for meeting the needs and wants of consumers with a service or product or idea (Belch & Belch, 2003). Therefore, the American Marketing Association (AMA), which represents marketing professionals in the United States and Canada, defines marketing as the process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create exchanges that satisfy individual and organizational objectives. The AMA definition recognizes that exchange is a central concept in marketing. The focus of market-driven companies is on developing and sustaining relationships with their customers. This has led to a new emphasis

on relationship marketing, which involves creating, maintaining, and enhancing long-term relationships with individual customers as well as other stakeholders for mutual benefit. Advertising is therefore narrower compared to marketing.

Advertising is one of the major ways to promote brands to attract the target customers to make purchase. As promotional mix tool, advertising uses diverse kinds of appeals to persuade audience to make purchase of products advertised (Belch & Belch, 2003). The definition of advertising as salesmanship in print has soon faded because different mediums of mass communication has emerged. The complexity of defining advertising is how to devise a definition that capture the multifaceted nature of the profession. One definition that has operationalized advertising is the one by the America Advertising Association which defines it as any paid form of nonpersonal communication about an organization, product, service, or idea by an identified sponsor (Belch & Belch, 2003).

The advertisement should be paid for by an organization, individual or group. It has to be disseminated through a media to be advertising. The communication should be about product, service or idea of the identified sponsor. As plausible as this, the issue of non-paid ads in rare situation is not captured likewise the personal messaging and mailing as well as research are not captured. To achieve effective advertising, there is the need to include rational and emotional appeals in the advertisement (Kings, 1974). It has been discovered that the advertisement that strike a balance a between rational and emotional appeals makes it to the minds and hearts of audience (Belch & Belch, 2003). Rational appeals use reasons, facts, figures and data to appeal to the cognitive aspects of audience, while the emotional appeals use images, colours, fun and other elements to appeal to the feelings or senses of audience (Kings,

1974). In advertising therefore, there is usually that attempt to use all available persuasive techniques to reach the minds and hearts of audience.

Cook (2001) points out that the function of advertisements is to inform, persuade, remind, influence, and change opinions, emotions, and attitudes. Advertisements not only sell products but change society and make people buy things they do not want or need through visuals and language used to attract attention. Michaelson and Stacks (2011) and Duah and Marjie (2013) note that advertisement can be the techniques and practices used to bring products, services, opinions, or causes to public notice to persuade the public to respond in a certain way. Advertisements are produced in diverse forms such as newspapers, magazines, radio, television, directories, leaflets, and billboards. Advertising is, therefore, narrower compared to marketing. Online advertising has made advertising more accessible to a virtual audience.

As opined by Petzer & Mackay (2014), business is a voluntary exchange that creates value and understanding of the customer buying process. Advertising is considered a tool that affects customers' buying process (Puccinelli et al., 2009). For advertising to be effective in affecting buying process of the audience, there is the need for the advertising to contain attention-grabbing information. Joseph Klapper's selective processing theory of communication proposes that audiences are actively selective in their exposure, attention, perception, and retention of media messages including advertisements (Baran & Davis, 2010). Also, the AIDA model of advertising assumes that unless audience attention is gained in the advertisement, the advertisement will not be effective in generating their interest, nurturing their desire, and triggering their action. Therefore, at the core of advertising messages is the need to generate attention. Though adding attention-grabbing elements in ads is ideal, advertising as an industry

is guided by a code of conduct, thus dos and don'ts that ensure standards and professionalism in the practice. The advertising industry thrives on creativity, and so digital photographs is one way to communicate about products and display their features.

Aguirre et al. (2016) found that digital displays affect sales by creating curiosity in consumers so that they could make purchases. With regards to this, Seiler and Yao (2017) discovered that digital displays convert a high number of consumers to buy in the category, and this is usually done using celebrity endorsement that might not be ethically sound, but commercially effective in gaining audience attention to make a purchase. For instance, digital displays in big shops feature eminent personalities who are providing testimonials and endorsements about the goods and services offered in the shop. The use of celebrity footballers such as Asamoah Gyan for Kleesoft and Andre Ayew for Fan Ice products shows the endorsement of this personality on these products. Though the ads gain the attention of the audience because of the personalities, the expertise of these personalities in the products category is very low if not absent. Their views could, therefore, be misleading rather than accurate to inform customers' buying decisions. Nonetheless, these personalities and digital displays afford the ethical lapse to gain the attention audience in the advertisement.

Raj et al. (2017) discovered that advertisers could include the price-saving element in the ad as bait to hook the attention of the audience to the ad. In most cases, however, the advertisers might not be truthful in their communication. For instance, the Pepsi industry has used competitive pricing in its advertisement to gain the attention of the audience. The *still one-cedi bottle* of their brands across the main streets in Accra sold the idea of Miranda, Pepsi, and 7 Up being 1 Ghana Cedi at the market. This however was ongoing when the shops were selling the

same products at one Cedi fifty pesewas. The advertisement, therefore, grabbed the attention of the audience by projecting the wholesale price to the end consumer meanwhile the grassroots was peddling a different price altogether. In such cases, advertising ethics frowns at deception and misleading information, it is, therefore, an ethical lapse to include the price tag when the end user is purchasing the product at a higher price.

The promises made in advertising through words could be misleading and untruthful just because the advertisers want to get the attention of the audience. Raj et al. (2017) found that advertisers make false promises to lure audiences into purchasing decisions. For instance, in a billboard ad at Pedu junction, the advertisers promise that “No Collateral Involved” in a microfinance loan scheme. However, microfinance requires a guarantor who has valuables that could be guaranteed as collateral before applicants could be awarded loans. The turmoil associated with collateral will make “No Collateral” attractive and attention-grabbing, but it is an ethical lapse because the information is false.

In online advertising, the multimedia function allows advertisers to add functions that are not readily available in products just to gain the attention of the audience. For instance, on Amazon, products sold appear more attractive sometimes than when one receives them in reality. A sister saw an ad for a new dress on Amazon and the colour, shape, and design were just eyes tempting. In haste to ensure no one places an order before her, she quickly ordered the product online for a very low price. The product was delivered three days later and she could not believe her tempted eyes because the dress in question was designed for toys or toddlers. Frustrated by the experience, my sister vowed never to engage in online buying without due diligence. Digital

photographs have played significance roles in advertising even though knowledge on their role is limited.

2.2 The Nature of Online Advertising

The advertising sector has experienced remarkable growth as a result of the World Wide Web's (Internet) development. Nowadays, practically every person and household owns at least one computer or mobile device with an internet connection, whether wireless or built-in, and the percentage of people in the world who have access to the internet is rising daily. The internet and advertising both develop and increase with technology. This is due to the fact that there are an increasing number of methods to connect to and use the internet, including through portable devices like smartphones, laptops, iPads, and game consoles. According to Agba (2001), the internet is a worldwide infrastructure for communication that enables any connected computer to communicate with any other computer, regardless of location. Similar to this, Papacharissi (2013) and Dominick (2002), state that the internet is a system of networked computers that links computers across the globe into one large computer from which one may operate their own computer. The internet has altered several features that characterize mass communication due to its distinctive technology. Its attributes include interaction, user-friendliness, and inclusivity. Asak & Ohiagu (2013) made the observation that everyone has the chance to drop communications and equally recover a preexisting one while commenting on inclusivity. The internet's multi-media capabilities, which include social networking sites like, Twitter, WhatsApp, YouTube, Facebook, MySpace, LinkedIn and a host of others, are another crucial aspect of it (Asak & Ohiagu, 2013)).

The internet is become a significant source for advertising. According to Asak and Ohiagu (2013), the internet has produced a setting where advertisers can access precisely focused marketplaces through data gathered by the registration of internet and email service providers, personalization of websites (such as My Yahoo or My Excite), and the regularly ignored cookies that a site stores on a user's computer.

Online advertising is a form of mass communication that is based on old forms of advertising but creates its own communication methods in response to the demands of new technologies and media. Online advertising generally refers to the distribution of adverts to Internet/online users via websites, e-mail, ad-supported software, and smart phones with Internet access. Online advertising, according to Smith and Chaffey (2005), is the practice of using a firm website in conjunction with online marketing tools such search engines, banner ads, direct e-mail, links to other websites, and services for current consumers. According to Bakshi and Gupta (2013) online classified advertisements, interstitial ads, banner ads, Rich Media Ads, Social Network Advertising, contextual ads on search engine results pages, advertising networks, and email marketing, including spam email, are a few examples of online advertising.

In line with other forms of marketing communication, Internet advertising's primary goal, according to Dudnikova (2014) is to pique the interest of potential customers and to activate that interest. Online shopping and data and information seeking are the two activities that people use the Internet for most frequently. Given these, it makes sense why many businesses market their goods and services online. Additionally, advertisers can gain fast from modifying their advertising copy, the potential for greater market segmentation, and very modest costs.

In the previous ten years, online advertising has developed quickly (Bakshi & Gupta, 2013). In some ways, traditional media like radio, television, and newspapers have been displaced by the Internet as a primary source of information consumption. The Internet's widespread accessibility and nearly rapid access to current information are among its key benefits (Tchai, 2011). The landscape of the advertising industry has undergone a significant transformation due to the quick development of technology and the emergence of new media and communication channels. However, because of our increasing reliance on the internet for communication and information, it has become a popular medium for advertisements (Gaurav & Surender, 2013).

Online shopping and data and information seeking are the two activities that people use the Internet for most frequently. These factors make it comprehensible why many businesses market their goods and services online. Additionally, advertisers can gain fast from modifying their advertising copy, the potential for greater market segmentation, and very modest costs. Undoubtedly, the large number of Internet users nowadays has spurred firms and entrepreneurs to promote online (Bruner, 2000 & Kumar, 2000)

2.3 Types of Online Advertising

Asak and Ohiagu (2013) recognized five (5) key categories of internet advertising within the context of digital marketing communication, namely, search engine marketing (SEM), display advertising, mobile advertising, affiliate marketing/advertising and social network advertising.

2.3.1 Search Engine Marketing (SEM)

A type of marketing known as "search engine marketing" aims to promote websites by making them more visible in search engine result pages (SERPs). SEM strategies for driving ad placement include sponsored inclusion, paid placement, contextual advertising, and paid search engine optimization. Instead of paying for the actual advertisement, advertisers are charged each time consumers click on one of their listings and are taken to their website. With the help of this technology, businesses may focus their searches and learn more about their industry.

2.3.2 Display Advertising

This is the practice of using banner adverts posted on a third-party website or blog to promote a brand's website and raise consumer awareness of its products. These banners include interactive material, such as audio and video, as well as static or animated graphics. By capturing users' cookie and browser histories to determine their demographics, location, and interests, display advertising utilizes demographic and geographic targeting to serve relevant adverts to those browsers.

2.3.3 Mobile Advertising

Organizations and individuals have the chance to advertise their goods or services using mobile devices thanks to mobile advertising. Text messages and apps are the main vehicles for mobile advertising. The fact that mobile devices like smartphones are frequently kept close to their owners throughout the day makes mobile advertising for brands an obvious advantage. This offers businesses an affordable alternative to regularly distribute tailored adverts across mobile platforms. Marketers can display advertisements close to a consumer's actual location thanks

to technologies like location-based advertising. Mobile advertisers have the capacity to convey targeted, and hence successful, messaging even though adverts display on a mobile interface.

2.3.4 Affiliate Marketing/Advertising

Internet advertisers can place advertisements with a potentially huge number of publishers using the affiliate marketing model. Publishers only receive media fees when the marketer generates online traffic. Web traffic is typically determined by a call-to-action or tangible campaign outcome, like a completed web form or a successful transaction.

2.3.5 Social Media Advertising

A type of online advertising called social media advertising can be seen on social networking sites like Facebook, YouTube, Snapchat and Instagram among others. Direct display ads purchased directly from social networks, self-serving advertising through internal advertising networks, and advertising serving on social network applications through dedicated social network application advertising networks are all possible forms of social media network advertising.

2.4 History of Social Media and Social Networking Sites

Throughout human history, technologies have been developed that make it easier for communication with each other (Carton, 2009). Social media as a phenomenon has transformed the relationship and communication of people across the globe. However, social media is not a new concept. The year, 2000 saw the emergence of many social networking sites to ease and even enhance communication between people who share common interest. This development also affected how businesses conducted their transactions and advertisements. Social networks

have evolved over the years to the modern-day variety which uses digital media. In addition, it did not start with the computer but instead the telephone.

During the 1960s, the world saw the advent of email (Borders, 2009). However, the internet was not available to the public until 1991. Email was originally a method to exchange messages from one computer to another, but both computers had to be online. Today, email servers will accept and store messages which allow recipients to access the email at their convenience which was not the case in some many years ago. In 1969, ARPANET was developed. ARPANET was an early network of time-sharing computers that formed the basis of the internet. CompuServe, the third development of the 1960s, was also created in 1969 with a mission to provide time sharing services by renting time on its computers. With very high fees, this service was too expensive for many (Rimskii, 2011; Ritholz, 2010). Social media was further developed during the 1970s. Multi-User Dimension (MUD) was a real-time virtual world with role-playing games, interactive fiction, and online chat. MUD was primarily text based and required users to type commands using a natural language instead of the computer language of zeros and ones. Bulletin Board System (BBS) was created in 1978, the same year as MUD. Users log in to the system to upload and download software, read news, or exchange messages with others. In the early years, bulletin boards were accessed via a modem through a telephone line by one person at a time. Early on, bulletin boards did not have color or graphics as they were the predecessors of the World Wide Web. Conceived in 1979 and established in 1980, the Usenet is similar to a BBS. Usenet is a system to post articles or news. The difference from a BBS is that Usenet does not have a central server or devoted administrator - messages are forwarded to various servers via newsfeeds (Ritholz, 2010).

In addition, blogging services such as Blogger and Epinions were created. Epinions is a site here consumers can read or create reviews of products. ThirdVoice and Napster were two software applications created in the 90s that have since been removed from the market. ThirdVoice was a free plug-in that allowed users to post comments on webpages. Opponents of the software argued that comments were often vulgar or slanderous. Napster was a software application that allowed peer-to-peer file sharing. Users were allowed to share music files by passing normal distribution methods, which in the end was determined to be a violation of copyright laws (Ritholz, 2010).

In 2000 social media received a great boost with the advent of many social networking sites. This development highly transformed the interaction between individuals and organizations who share common interests based on social networking. Among those that were launched included LunarStorm, Six Degrees, Cyworld, Ryze, and Wikipedia. In 2001, Fotolog, sky blog and Friendster were launched, and in 2003, MySpace, LinkedIn, lastFM, tribe.net, Hi5 and many others. In 2004, popular names like Facebook Harvard, Dogster and Mixi evolved. During 2005 big names like Yahoo!360, YouTube, Cyword, and Black planet all emerged (Junco et al., 2011).

Facebook is a social networking website launched in February 2004, and it is privately operated by Facebook, Inc. (Facebook, 2004). Facebook was founded by Mark Zuckerberg and others when he was a student at Harvard; though when the site was initially launched, it was restricted to Harvard students only. Later the privilege was extended to high school students and later to everyone that is 13 years or older (Boyd, 2007). As of July 2010, Facebook has more than 500 million active users. In January 2009, Facebook was ranked as the most used social network

worldwide. Also, in May 2010, Google announced that more people visited Facebook than any other website in the world. It declares that this was discovered from findings on 1,000 sites across the world. (TIMES, 2010). Users may create a personal profile; add other users as friends, and exchange messages, including automatic notifications, photos and comments when they update their profile. Additionally, Facebook users may join common interest user groups, organized by workplace, school, college, or other characteristics. Facebook allows anyone who is at least 13 years old to become a registered user of the website.

On a daily basis, traffic to Facebook network is on the rise. Facebook also became the top social network across eight individual markets in Asia—the Philippines, Australia, Indonesia, Malaysia, Singapore, New Zealand, Hong Kong and Vietnam. On October 24, 2007, Microsoft announced that it had purchased a 1.6% share of Facebook for \$240million, giving Facebook a total implied value of around \$15 billion. Microsoft's purchase included rights to place international ads on Facebook; other companies have equally followed suit (Stone, 2007). For example, just during the 2010 FIFA football world cup, Nike did an ad with Facebook, and within minutes, an average of 8 million viewers had registered with Facebook (Kevthefont, 2010).

2.5 Overview of some Social Networking Sites

Facebook: Carlson (2010) explains Facebook as a social medium that gives people the opportunity to share photos, information, videos and more. People decide who can see their posts, whether it is publicly or privately amongst friends. From the beginning, Facebook was an instant hit. Mark Zuckerberg launched “thefacebook.com” in the year 2004, and today the page better known as “facebook.com” is one of the largest social media platforms. According

to Statista (2017a), active users of Facebook in the third quarter of year 2017 were over 2.7 billion.

Facebook usage by businesses as an advertising platform reaches to a larger audience for their business or product to be visible. Although some businesses may find it unnecessary to position themselves on social networking sites like Facebook, it is a good way to advertise their products/services, and know what consumers think and want about their product or service. Also companies use Facebook as an advertising platform for consumers to recall their products or brand to influence their behavior. There is a lot of exposure through Facebook. Social media advertisers have taken the opportunity to use the features of Facebook of which some are the connectedness and multimedia capabilities to have a dialogue with their consumers and promote their products.

The logo of the University of Education, Winneba, is a circular emblem. It features a central lamp with a flame, set against a background of a sunburst. Below the lamp, the motto "EDUCATION FOR SERVICE" is written in a banner. The entire emblem is surrounded by a decorative border.

Instagram: At the official website of Instagram (2017), Instagram was identified as a social medium that gives people the opportunity to share with friends and followers of their lives, hobbies, day to day basis and more, with one photo or a video at a time. On Instagram active accounts each month are over 800 million, active every day are over 500 million users. Instagram defines them as a society that individuals, celebrities, and organisations use for visual storytelling and advertisement. The founders, Kevin Systrom and Mike Krieger, posted the first photo to Instagram on July 2012, and since then the medium has developed and introduced all kinds of new features to make communications between users easier and user-friendly.

Snapchat: Snapchat gives people an opportunity to take snapshots of their daily lives that last for 24 hours and then it disappears. The owners identify themselves as a social medium that gives individuals the opportunity to improve the way they express themselves in communications and live in the moment by reinventing the camera. Snapchat in the year 2016 reached 10 billion views per day. Snapchat identifies itself as a camera company first and foremost. Evan Spiegel and Bobby Murphy originally launched Snapchat in the year 2011, and since then it has grown to be one of the most popular social media for people to trade messages and photos worldwide. According to Statista active users on Snapchat in the year 2017 were around 166 million.

Twitter: On Twitter, people can exchange views and opinions on different subjects and matters that are going on in the society with simple hashtag “#”. Twitter is a medium that is popular to use whenever there is something going on in the society, elections, and sport events and so on. On the official homepage of Twitter (n.d.), it is stated that Twitter provides a service of online news and social networking. The mission Twitter stands for is to give individuals the power to create and share information’s, ideas, thoughts or opinions without any barriers through a “Tweet”. A “Tweet” is in a simple way a short message that an individual can post on his or her Twitter account, using text, hashtag or even tag a person or an organisation in that message.

On Twitter audience are very influential. People on Twitter are more likely to hear about news of new products and other product promotions first, and are the people their friends turn to for purchasing advice. Therefore for brands, it means that advertising on this platform is a more competent way of reaching the right audience. Businesses or brands advertise on Twitter

platforms because people on Twitter are perceived as being trustworthy, well-informed, generous, and intelligent.

YouTube: YouTube, founded in 2005, is the world's most popular online video community, where millions of people can discover, watch and share originally-created videos (YouTube, 2005). YouTube provides a forum for people to connect, inform, and inspire others across the globe and acts as a major distribution platform for original content creators and advertisers, large and small. YouTube is based in San Bruno, California and uses Adobe Flash Video technology to display a wide variety of user-generated video content, including movie clips, TV clips, and music videos as well as amateur content such as video blogging and short original videos.

In November 2006, within a year of its launch, YouTube was purchased by Google Inc. in one of the most talked about acquisitions to date. YouTube has entered into a number of partnership relations with content providers such as CBS, BBC, Universal Music Group, Sony Music Group, Warner Music Group, NBA, The Sundance Channel and many others (YouTube, 2005). YouTube offered the public a beta site of the site in May 2005, six months before the official launch in November 2005. The site grew rapidly, and in July 2006, the company announced that more than 65,000 new videos were being uploaded every day, and that the site was receiving 100 million video views per day (YouTube, 2005).

Considering YouTube as an advertising platform, some users have negative attitudes towards the advertisements on YouTube while others don't. People go to this website to be entertained and get connected with people, therefore if there are any interferences or pop ups, they get

irritated by these advertisement, due to this, they either start another video or close them as they find the advertisements to be a nuisance (Carragher, 2011).

2.6 The Rise in Social Media Advertising

Engaging on social media helps strengthen brand experiences which support brand building (Hollier, 2009). A company becomes more attractive to the customers, and to current and potential employees, if it has a well-built brand name. As a result, social media helps in building a good reputation for a business organization. A couple of words can describe a brand whether in the consumer or in the business space. By building a brand, it helps to reinforce the brand in the minds of the consumers. Through social media, the company can repeatedly reinforce the brand name. Customers experience a brand privilege while using a product or service and also when interacting with a company (Carragher et al., 2006). Brand awareness starts with the experiences of the employees of a company. If a company is approachable, people-friendly, then the company must make itself visible by inclusion on the web (Carragher et al., 2009). Social media advertising is a new version of corporate advertising which has been adopted as new techniques by many companies. Both two way communication and customized advertising are factors which maximize the effect of brand trust on customer's perceptions. Facebook advertising offers users or consumers the opportunity to interact actively with the adverts on their page allowing them to 'like' and 'share' adverts and also view who else or which friends liked or shared the same adverts. It can be said that the social media networking has shown that birds of the same feather not only flock together but they also like and share views together too. While there are increasing advantages in advertising on social media networks, there exists the evolving conviction that aligning the relationships between users or customers' online and

generating graphs for these social relationships can be invaluable for predicting the response of customers to various online marketing strategies and messages.

The effectiveness of advertising is in a way related to its credibility, which is the way customers express what they feel about the reliability is increasingly becoming a great concern for consumers with regard to the credulity and general message of the adverts. This is because consumers do consider some specific kinds of adverts as more reliable than the rest. (Johnson & Kaye, 1998). According to some research viewpoints, social media could be considered as being a check for the credulity of initiators who spread brand attractions and in accord with the findings of Lee et al. (2011), consumers view consumer generated messages on social media as being motivated by altruism than marketer-generated messages. Chatterjee (2011) researched into the factors driving product referral action on social media and observed that customers easily accept products or brands recommended by the consumers rather than products or brands recommended by the producer or marketing agencies.

Muntinga et al. (2011) discovered the atmosphere promoting user participation in recommending product brands differ according to the particular social media in consideration. Researchers generated classifications for checking the extent of the customer's participation and with the aid of this classification they discovered that customers who used social media played a great role in building up the product brand image as they like or share ideas relating to the product online.

This shows that an activity on social media, which relates to the products of a particular organization, builds up. Calder et al. (2009) supports the idea that social media advertising

contributes to the various user participation online through their evidence that customers who access various social media exhibited interactive attitudes which therefore enable their engaging in communication with other users.

It would have been certainly interesting to mention that traditional measures supply inadequate measurement of social media advertising effectiveness due to their affirmation on outcomes (Pavlou & Steward, 2000). Although an online advertising offers some interactive advantage and change consumer's perceptions from marketers, the nature online advertising dictates that the process should include some features such as participation, realization, personalization and feedback. Moreover, the consequence of advertising result should be included consumers' evaluations of interest indicated by the ads. Previous empirical findings suggested that the confirmation of advertising on social media is affected by the degree of amusements and information awareness, which it offers the consumers.

2.7 Digital Photography

Digital photography is the use of pictures and images to communicate the unique features and appeal of a product or service to attract potential customers and induce purchase (Spelto, 2021; Meero, 2021). Meero (2021) found that digital photography contributes 65% to product engagement on social media and 45% to product purchasing. Regarding preferences, a study by Forbes has shown that 50% of online shoppers say "large, high-quality product images are more important than product information, descriptions or even reviews." Bigger images are found to be vital in increasing sales. Meero (2021) vividly described the online buyer experience by arguing that people are looking for stimulating and interactive shopping experiences. Having simple product photography is not enough; therefore, there is the need to

add 360° product photos as a great way to “recreate the offline experience online” and give the viewer the additional confidence needed to buy products. Product photography can reduce the 30% online sales returns. Companies have been focusing on reducing this rate without raising costs or changing their policies. As 360° & 3D photography are helping them to make more informed purchases, the return rate of the products using them was reduced by 50%, and clients are 85x more likely to share a positive review than a negative one. Digital photography is key in hooking attention for advertisements.

The first requirement for an effective advertisement is it getting the attention of the audience. Attention of audience is sought for by so many external stimuli so there is a great need to ensure there are elements present that could get the attention of the audience (Moriarty et al. 2012). The factor that drives perception is selective attention, the process by which a receiver of a message chooses to attend to a message. Amid all the clutter in the media environment, selection is a huge problem (Moriarty et al. 2012). The ability to draw attention that brings visibility to a brand is one of advertising’s greatest strengths. Advertisements, particularly television commercials, are often designed to be intrusive, which means they intrude on people’s perception in order to grab attention (Moriarty et al. 2012). This section looks such factors and how they generate attention for advertisement.

First, the use of quality visuals could contribute to generating attention (Meero, 2021). There is so much struggling for media audience attention, but what finally sails through is content that have appealing captivating visuals to elicit the emotional response of the audience. For instance, in car advertisement, the advertisers usually make sure all parts that are important to appeal to audience such as the colour, shape, interior make are well projected through the advertisement.

Also, in Hisense products, the use of the beauty celebrity and actress, Ama McBrown (a renowned media socialite), is calling for attention of viewers because of the beautiful looks she adds to the advertisement. Sometimes the music and sound that accompany the advertisement could generate attention in the advertisement.

Another reason audience give attention is relevance of the content. This means the message connects on some personal level. The ad should be designed to address more relevant personal issues for potential volunteers and tell them how the volunteer experience would enrich their lives. For instance, MTN add on how to avoid MTN mobile fraud will get the attention of users because it is relevant to audience. The relevance of the content should be projected to audience.

Furthermore, people pay attention as a result of curiosity, which results from questioning, wanting to know more, or being intrigued by something. Curiosity also may be a problem for certain types of campaigns, such as antidrug and anti-smoking efforts. Any intriguing questions, or additional feature ad might generate curiosity because audience want to know more. Moreover, new versions of products like Apple iPhone could contribute to curiosity because audience wants to see the new features.

Forbes (2009) asserted that every ad and every commercial start with an idea. However, as every other abstract concept, idea is elusive and difficult to define in simple terms. In literary sense, idea could be a thought, product of mental activity or complete and final product of reason. An idea could also mean a transcendent entity that is a real pattern of which existing things are imperfect representations.

Forbes (2009) noted that the definition offered by James Webb Young is by far the best and excellent definition of what an idea is. James Webb Young defined an idea as nothing more nor less than a new combination of old elements. Gordon et al. (2011) pointed out that there are two reasons that makes the definite of Webb the best so far. One the definition practically tells marketers how to get an idea for it says that getting an idea is like creating a recipe for a new dish. All you have to do is take some ingredients you already know about and combine them in a new way. Gordon et al. (2011) added that Webb's definition zeros in on what Jack Foster believes is the key to getting ideas, namely, combining things. Indeed, Gordon et al. (2011) accentuated that ideas talk about combining or linkage or juxtaposition or synthesis or association of existing knowledge in novel way,

Ideas are important for three main reasons. One, they aid in solving problems. The successful way to solve a problem is to generate an idea from the existing conditions that meet the requirement of the problem. Two, ideas promote fast, efficiency and relevance. Through ideas, the most complex situation could be made simple, improved and excellent for marketers. Finally, ideas aid in inspiring, enriching and emboldening individuals to deal with daily challenges. In today's world, ideas are some important in enhancing creativity as added advantage of humans over computer systems. Ideas gives human opportunity to manage information for societal benefit. Finally, ideas are the bedrocks for success in any field of endeavor.

Young and Reinhard (1975) has by far being one of the eminent scholars in the area of ideas. He discussed two main theories in relations to ideas. These are The Pareto Theory and the Mental Digestive Process. The Pareto theory was developed by an Italian sociologist by name

Pareto. They discussed that they are two categories of people, the speculator and rentier. The speculator is a person who is constantly pre-occupied with the possibilities of new combinations. They are usually business enterprisers and inventors. They are usually described the political and diplomatic reconstructionists who are capable of creating new things from existing knowledge.

The rentier on the other hand, are the stockholder who is routine, steady-going, unimaginative, conservative and can be manipulated by the speculators. Webb James passively argued that it could be their environment, training or hereditary, but the feature is that they lack creative powers meanwhile creative power could be increased by deliberate effort to do so, and by mastering the technique of their better use.

The second theory of Young and Reinhard (1975) is the Training the Mind theory. This involves the ability to develop once mind with the required knowledge of principles and methods of ideas creations. They are two key principles, which are idea is nothing more or less than a new combination of old elements and second, the capacity to bring old elements into new combinations depends largely on the ability to see relationships. The first principle is to be able to combine old elements to form new ones. This is usually based on mental activities of processing to arrive at an end product. It could be try-and-error, but it ends in the final result. The second principle is the ability to see relationships between fields or elements that seem unrelated. The method involves using the stages of ideas creation to come out with cogent ideas. This resulted to the five-stage process of generating ideas. This include defining the problem, gathering information, searching for the ideas, forgetting about it and putting the idea into action.

In a Technique for Producing Ideas, Young and Reinhard (1975) describe a five-step method for producing ideas. First, ideas are created by defining the problem. This involves the mind must “gather its raw materials.” Gordon et al. (2011) discussed that in advertising, there is the need to gather “specific knowledge about products and people and general knowledge about life and events.” It involves understanding the problem through situational analysis.

Second, ideas are created through gathering information. This involves the coalition of available information about the problem at hand. This involves what Carrigan et al. (2009) described as the mind goes through a “process of masticating those materials.” This involves using information that is relevant to solving the problem that is encountered about the client. The researchers opined that the gathering information should include specific knowledge about the products, people or services and general knowledge about life and events.

Third, idea creation involves forgetting the task of generating ideas. Researchers further argued that “You drop the whole subject and put the problem out of your mind as completely as you can.” This involves dropping the problem completely and turning to whatever stimulates your emotions. This could be music, theater, game etc that could engage one in the meantime as the mind goes on rest.

Fourth, ideas creation involves search for the idea. This is where the information gathered are used to generate a new combined way of solving the problem. Carrigan et al. (2011) find that ideas come suddenly after the first three stages. In his words, “Out of nowhere the idea will appear.” This maybe when you are list expecting like probably shaving, walking, playing or any other activity.

Fifth, after generating the idea, you go ahead to implement it. As Carrigan et al. (2011) opined that you “take your little newborn idea out into the world of reality” and see how it fares. The implementation of ideas leads to refinement and betterment of ideas. It is ideas that make advertising fulfil its role in society and marketing.

2.8 The Role of Advertising in Marketing

In appreciating the contribution of advertising to brand marketing, one settles on the direct and indirect contribution. Direct contribution is the promotion of urge for consumers to make purchase through persuasive appeals. It could include encouraging consumers to change attitude and behaviors towards brand. For instance, an advertisement on incentive added to a product such as discount offer for a period of time seeks to encourage purchase. On the other hand, indirect contribution includes contributing to building brand extra values such as competitive advantage, positive association, loyalty and many others. The indirect contribution of advertising is anchored on the fact that technology is making it hard to engage in competitive advantage advertising likewise, retailer dynamics and self-service preference of consumers are affecting the effectiveness of advertising as a direct contributor to marketing success of a brand. This essay discuss in details direct contribution and indirect contribution of advertising.

First, advertising contributes directly to marketing by way of influencing or affecting people’s intention to buy and use a brand or people’s buying and using a brand. This can be done in several ways: reminding people of a brand’s existence and its relevance to a want or need; by maintaining a habit; by giving new information which relates it to a need or want; and by offering an incentive to direct action (King & Lunenfeld, 1974). Many people only get reminded about a brand through advertising. The advertising spells out the relevance of the

brand to their want or need that must be satisfied. Once people make a move to purchase and use the brand, the advertising has had direct impact on them. Sometimes too people know about a brand but do not have information that relates the brand to being able to satisfy their want or need. Through advertising they are able to get the information to make an informed decision of buying and using the brand.

Advertising contributes indirectly to advertising over a much longer period of time, by helping to build the total impression that people have of a brand. It can do so by emphasizing the product's functional values; adding non-functional values to the brand to make it more valuable to buyers and potential buyers than the product on its own; and encouraging word-of-mouth referrals or recommendations (King & Lunenfeld, 1974). The overall impression people have of a brand doesn't happen after exposure to an advertisement about the brand; advertising is just one of many activities which affect people's total impression of a brand. People need to also know about what the brand can do (the benefits of the brand) through some means other than advertising which confirms what advertising says about the brand. Hearing about the brand from people who have previously used the brand can affect people's buying behavior. When this happens advertising is said to have contributed indirectly to marketing. Indirect role of advertising can also be by way of purchasing decisions made because of non-functional values to the brand like the celebrities that have associations with the brand. It causes brands to appeal to the emotions of people who love the celebrities. Examples are fans of Asamoah Gyan buying Kleesoft because of Gyan's association with the detergent, or Cristiano Ronaldo's fans buying and using Herbalife Nutrition and Nike because of Ronaldo's association with these brands.

It is worthy of note that contributing both directly and indirectly makes advertising fully effective. The relationship of direct to indirect contribution of advertising to marketing varies from market to market, with the indirect role becoming more important than it used to be, for the following reasons: technology, retail power and self-service (where direct roles of reminders and incentives have been taken over by retailers). Technology has made competition among brands of the same product group almost nonexistent. Thanks to technology it has become increasingly difficult for manufacturer to rely on having better products than competitors, as other companies can easily catch up with them. Having strong non-functional value, therefore, works the magic for brands to be competitive in the market. For example, the rate at which SAMSUNG cellphone is competing with Apples iPhone is a testament to the fact that technology is bridging the gap among competitors in terms of offering “better” brands. Again, the absence of resale price maintenance is causing retailers to increasingly squeeze the margins off manufacturers. Maintaining a brand’s value to consumers has, therefore, become more important than directly affecting the brand’s volumes.

2.9 Categorizations of Restaurants and Fast Foods

Different perspectives have defined and described fast food differently. First off, fast food is defined as relatively affordable food that is made and served rapidly in the "Westernstyle" based on style of food preparation, presentation, and "perception of value" (Seubsman, 2009; Traphagan & Brown, 2002; Fantasia, 1995). Fast food is typically thought of as being very affordable, yet in underdeveloped nations, it is typically more expensive than other foods like traditional foods (Olutayo & Akanle, 2009). This is partially attributable to the significant capital expenditure, high operating expenses, and high level of prestige entailed in the fast food industry.

Second, fast food is sometimes described as a meal or a snack and is also referred to as junk food, snack food, and takeout. A meal differs from a snack in that a meal is bigger, more varied, and more filling, whereas snacks are often smaller and consumed in tiny amounts at random times, frequently in between meals. Meals often have twice as much energy and weight than snacks (Bellisle et al., 2003). Meals have higher nutrient consumption in absolute terms, but snacks have larger proportions of carbs and lower amounts of fat and protein. Fast food's status as a snack or a meal largely depends on the particular item in question and the society in which it is consumed. According to Olutayo and Akanle (2009), some Nigerian consumers of fast food feel that pastries and sandwiches aren't substantial enough to qualify as meals. In the same way, customers in Japan, China, and the Philippines view McDonald's items as snacks since, to them, rice represents food in general and has a significant symbolic meaning (Matejowsky 2008; Ohnuki-Tierney, 1997).

Thirdly, the location of meal production, purchasing, or consumption has been used to categorize fast food. According to these authors, fast food is convenience fare or fare bought at eateries with self-service or take-out options that don't offer waiter service (Rosenheck 2008; Pereira et al., 2005; Jekanowski, 1999; National Restaurant Association, 1998; Biing-Hwan & Frazao, 1997). This trait is consistent with the purpose of fast food technology, which was originally to give affordable, filling food to individuals on the go (Belasco, 2008).

However, the original fast food notion is also being recontextualized, particularly in developing nations, so that, for instance, fast food is now associated with identity and other communicative purposes. As a result, the fast food restaurant has evolved into a location where customers can sit back, unwind, and converse as they eat (Traphagan & Brown, 2002; Ohnuki-Tierney, 1997). Fast food establishments have been defined as those that have two or more of the following

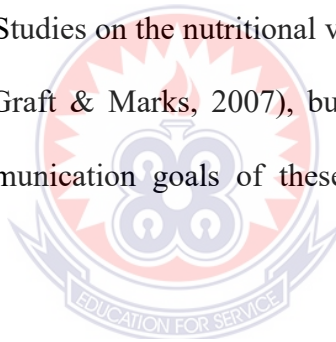
characteristics: rapid foodservice, take-away and/or table service, counter service, a small number of waiters or servers, low prices, and money tendered before receiving food (Fantasia, 1995; Jason et al., 2004).

Contrary to popular belief, fast food is now available in stadiums, airports, zoos, schools and universities, supermarkets, gas stations, on cruise ships, trains, and airplanes, as well as in hospital cafeterias (Schlosser, 2001). There is a growing tendency in several developing nations where fast food is moving from the restaurant levels to the street levels, where it is sold as street food. Copycat street food is how Pingali et al. (2005) define this phenomena. The majority of popular fast-food establishments in the United States focus on serving one or two main entrées such a cheeseburger, French fries, pizza, chicken, or shrimp, together with a beverage (Schlosser 2001). Restaurants like McDonald's, Burger King, and Wendy's are among them. Some businesses, like KFC, specialize in chicken; Subway offers sandwiches; and Taco Bell offers ethnic foods that have been Americanized.

Fourth, fast food has been labeled as nutritionally unbalanced items that, when taken in excess, may have a negative impact on health and increase vulnerability to degenerative diseases (Mahna et al., 2004). Inherent characteristics of fast food have been identified by Ebbeling et al. (2002) and Prentice and Jebb (2003) as factors that raise the risk of obesity and diabetes. Excessive portion size, high energy density, high glycaemic load, and palatability with a focus on ancestral taste preferences for sugar, salt, and fat are some of these aspects. Currently, several fast food chains are adding healthier options such salads, low-calorie or fat-free sauces, low-fat ice cream, and plain, broiled chicken sandwiches in response to consumer concerns about the health dangers of fast food (Schlosser, 2001).

Finally, some scholars (Olutayo & Akanle, 2009; Musaiger & D'Souza, 2007) divided fast food into two categories: local (or indigenous or traditional) and western. Western fast food has become extensively available in most industrialized and emerging countries, and includes things like burgers, pizzas, French fries, hot dogs, fried chicken, sandwiches, and doughnuts (Seubsman et al., 2009; Austin et al., 2005). Western fast foods have grown world-wide mostly through franchise businesses. For example, almost 70% of McDonald's locations in Canada are franchised businesses. According to Musaiger and D'Souza (2007), local fast foods are defined as being prepared and served rapidly utilizing traditional recipes (such as ingredients and preparation methods) that are readily available locally.

In conclusion, the qualities of fast food and restaurants are dynamic in both time and space, and this affects how they are rated. Studies on the nutritional value of fast food at restaurants have been conducted in Ghana (De-Graft & Marks, 2007), but none have discussed how digital advertising advances the communication goals of these restaurants in terms of reaching audiences and luring customers.



2.10 History of Indigenous/Ethnic Restaurants

According to Jallow (2018), restaurants serving ethnic cuisine have a long and storied history. Ethnic restaurants have opened up all over the world as a result of the quick development in technology that allows individuals to move easily to various locations in the world. When a sizable population of residents from one nation migrates to another, they can affect the eating habits of their host nation by bringing their native cuisine. For instance, more than 15 million immigrants from Europe—particularly from England, Ireland, Germany, and Scandinavia—came to the United States between 1815 and 1890. Between 1890 and 1914, fifteen million additional immigrants from the same region entered the country. Additionally, in the early 20th

century, the development of numerous cuisines, including Chinese, Japanese, Italian, and Mexican food, had an impact on Americans' eating habits (Lee et al., 2014).

Similar to America and other places, Ghana has seen an influx of immigrants from various nations over time. According to the LOCAL NEWS (2014), approximately 40,000 foreigners from a variety of nations, including the United States of America, China, India, and Japan, to name a few, acquired a residence permit in 2013. Additionally, Ghana hosts around 10,383 international students from other African nations (My-Joy-Online, 2015). As a result, Ghana has its fair share of foreign restaurants, including those serving Chinese, European, French, and certain African cuisines, located across Accra.

2.11 The Impact of Restaurants on Nations

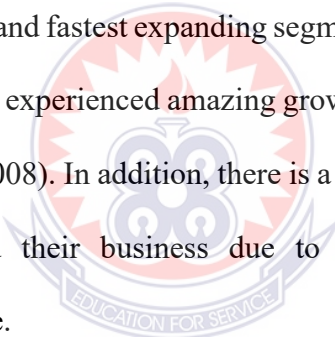
Hospitality professionals have debated the importance of the contribution of the restaurant sector to the global service economy (Alonso et al., 2013). There is little doubt that the restaurant sector helps the world and individual nations by supplying food, jobs, and tax income. For instance, the National Restaurant Association (2011) predicted that the restaurant business in the United States of America will employ 12.8 million people in 2011, ranking it as one of the major employers in the private sector (As cited in Alonso et al., 2013). Additionally, the US restaurant industry achieved \$604 billion in sales in 2011, contributing 4% to the US GDP (National Restaurant Association, 2011).

Restaurants make a significant contribution to both the locals and the host country. In addition to giving people food, it also aids in the advancement of nations. Indigenous or ethnic restaurants in the United States contributed 4% to the country's GDP in 2000, while Americans spend 47% of their food budget in restaurants (Gai, 2014). The ethnic restaurants in

Ghana not only serve cuisine to the populace but also boost the country's GDP. The service sector continues to contribute the most to Ghana's GDP, according to the Ghana Statistical Service. bringing in 49.3%, or about half, of its GDP in 2012. Among the many businesses in the service industry are lodging and dining establishments, transportation, information and communication, and financial intermediation. The five industries with growth rates of over 10% in 2012 included hotels and restaurants (Ghana Statistical Service, 2012).

2.12 An Overview of Restaurants in Ghana

The hospitality industry in Ghana comprises of inns, resorts, and dining establishments. As convenience fast food chains, restaurants, and hotels keep growing, the industry is anticipated to continue expanding (Ashitey, 2008). However, the focus of this study will be the three selected restaurants. The largest and fastest expanding segment of Ghana's food service industry is the restaurant subsector. It has experienced amazing growth in recent years, growing by 20% annually on average (Ashitey, 2008). In addition, there is a sizable market for restaurants in the industry to serve and expand their business due to Ghana's enormous population of approximately 27 million people.



In addition, the industry has a wide range of players. This is due to the large number of foreign restaurants in Ghana, including those providing European, Chinese, Indian, and other African cuisines. According to a USDA (2008), new upmarket restaurants serving continental or ethnic food, including Chinese, Indian, and Ghanaian, to mention a few, are constantly opening (Ashitey, 2008).

2.13 Factors accounting for the Surge in the Establishment of Restaurants

There are more restaurants open around the world (Ashitey, 2008). The only options in today's

globalized society, where individuals are extremely busy and lack the time to make food at home, are to eat out, buy food to take away, or place a delivery order. The most preferred option among the ones offered is eating out. There are numerous definitions of dining out, but for the purposes of this study, dining out can be described as meals consumed away from home and prepared by a food service, such as restaurants or fast-food establishments (Srividhya, 2014).

In order to understand consumer preferences and out-of-home dining habits, Nielsen (2016) conducted a study that polled 30,000 respondents from 61 countries regarding global ingredient and dining out trends. The poll looked at how frequently respondents ate out, which restaurants they preferred, and what aspects they felt were most crucial when picking a restaurant. According to the survey's results, over half of the participants (48%) consider dining out to be a way of life rather than something they only do on exceptional occasions. These people dine out once a week or more frequently at restaurants or other places other than their homes. The most frequent meals people eat away from home are lunch and dinner. According to the results, the majority of respondents in Africa and the Middle East dine out between once and three times per month (34%) and once or twice per week (20%). Around the world, 63% of respondents eat lunch and 53% eat dinner away from home, while 16% have breakfast at a restaurant (Nielsen, 2016).

In addition, an Indian study on the factors that influence people to eat out found that the number of meals prepared at home is declining due to the rising pattern of married couples working constantly, the desire for easy eating and cooking, as well as the availability of meals for kids from the private sector. The variables that caused people to eat out also include the improvement in living standards and incomes. Additionally, it was observed that residents of affluent nations eat out more often (Srividhya, 2014).

2.14 Consumer Behaviour

Companies are more concerned on individual consumer behavior as it helps them to yield information about how the consumers think, feel and choose their products (Kotler & Armstrong, 2001). Every individual is a consumer. Consumer behaviour is the study of the process involved when individual or groups select, purchase, use or dispose of the product, service, ideas or experiences to satisfy needs and desires. (Solomon, 1998). The expand view of consumer embrace much more than the study of why and what consumer buy, but also focuses on how marketers influence consumers and how consumers use the products and services. Schiffman and Kanuk (1997, p. 648) define consumer behaviour as: "The behavior that consumers display in searching for, purchasing, using, evaluating, and disposing of products, services, and ideas." Schiffman and Kanuk (1997) elaborate on the definition by explaining that consumer behaviour is, therefore, the study of how individuals make decisions to spend their available resources (time, money, effort) on consumption-related items. It includes the study of what, why, when, where and how often they purchase and how they use the purchased product. In addition, it encompasses all the behaviours that consumers display in searching for, purchasing, using, evaluating and disposing of products and services that they expect will satisfy their needs. From a marketing perspective, consumer behaviour most probably became an important field of study with the development of the so-called marketing concept. Assael (1995) emphasises the influence of the marketing concept in marketing by stating that, according to the marketing concept, marketers first need to define benefits sought by consumers in the marketplace, followed by the drafting of marketing plans supporting the needs of consumers.

2.15 Factors that Influence Consumers' Restaurant Choice

Cuisine quality: According to numerous research on the variables that affect diners' restaurant choices, the caliber of the food was one of the most important considerations for diners. Eating quality comprises distinctive flavors and ingredients, a diverse menu, appealing look and presentation, as well as wholesome food options and comfort meals (Sriwongrat, 2008). In the case of an ethnic or indigenous restaurant, distinctive flavours and ingredients are crucial. Customers of Thai restaurants rank the use of distinctive and original foods as the most significant aspect of their ethnic dining experience (Sukalakamala & Boyce, 2007). Another factor customers consider when selecting an ethnic restaurant is the diversity of meals on the menu. Additionally, the way the meal is presented is crucial.

A research by Namkung and Jang (2007) (as referenced by Sriwongrat, 2008) indicated that presentation of the food is a crucial component in determining consumers' pleasure. People's concerns about consuming healthy meals are growing in number. The National Restaurant Association of the United States reports that a lot of eateries are changing their menus to suit and draw in the growing number of customers who are worried about eating healthfully (Sriwongrat, 2008). The manner meals are made and serve is varied among cultures. Customers are therefore more inclined to frequent a restaurant selling a dish with a similar ingredient.

Service excellence: Another element influencing a customer's restaurant decision is service caliber. The physical setting and employee conduct both contribute to service quality. The physical environment consists of the furnishings, décor, and other amenities that may influence a customer's dining experience. Restaurant employee conduct includes how they greet and deal with clients. Dining experiences for customers are influenced by staff behaviour.

Learning about another culture: Ethnic restaurants opened in each country are frequented not only by its own residents but also by other nationals living there. For instance, Ghanaians and other nationals frequent the Indian restaurants in Accra. Eating at an authentic ethnic restaurant is an opportunity to experience and learn about a different culture.

Reputation and social standing: Some restaurant patrons visit a restaurant not just to eat, but also to fulfill their ego or maintain their social standing. Some patrons favor one restaurant over another because of the social prestige that is associated with it through its marketing and advertising. The results of a study conducted in Taiwan by Cheng (2006, as quoted by Sriwongrat, 2008) demonstrate that upscale restaurants drew people with higher-paying employment, including teachers or government workers, while eateries classified as ordinary drew primarily students.

Marketing and advertising: To offer their service to clients, restaurant owners employed marketing communication. They can affect clients' restaurant choice through sales promotion, advertising, and publicity. Any form of sponsored publication of a concept, good, or service through a medium like television, radio, newspapers, magazines, or the internet is referred to as advertising. Consumers used information from advertising, and the information supplied at the restaurant when searching for external sources of information. As a result, the information from advertising may affect their restaurant selection.

Sales promotion: Per Mill (2007), short-term incentives like discounts and special offers might persuade a customer to select a particular service. Coupon campaigns were more successful for expensive restaurants than for less expensive eateries (Sriwongrat, 2008).

Price: Another aspect clients take into account when selecting a restaurant is the value of money. Muller and Woods (1994), referenced by Sriwongrat (2008), said that diners regard a restaurant's price as a barometer for its level of excellence. Expensive restaurants are believed to serve foods of superior quality. In a similar vein, Sweeney et al. (1992) noted that while a low price may improve the likelihood that a customer will select a restaurant, a cheap price may also cause a client to perceive a restaurant's quality as being lower.

2.16 Review of Related Studies

Guo and Feng (2017) employed the visual grammar theory of Kress and van Leeuwen (2006) in their study of the 2014 Brazil World Cup advertisement. The researchers discovered that advertisers employed the representational meaning, the interactive meaning and the compositional meaning in a way that coordinated the persuasive message of the advertisement. In addition, the researchers observed that the designers created a positive and symbolic association between the advertisers' intended message and the world cup best players and noted symbols. Guo and Feng (2017) found visual grammar theory a productive theory in analyzing various semiotic resource usage in multimodal advertisement text.

In another, Tan et al. (2018) investigated the attributes of effective advertisement to recommend useful features in designing and producing commercial advertisements on YouTube. Using visual grammar theory, the authors discovered that an effective advertisement should contain well-balanced modes of visuals, sound, and verbal. The authors discovered that viewer-specific features such as disinterest in advertisement and lack of attention to advertisement could be erased if advertisers adopt useful advertisement-specific features such as visuals, spatial, sound, and verbal modes. Therefore, an application of visual grammar theory in order to achieve a

combination of customer-oriented and advertisement-oriented strategies is a better way to design and produce effective advertisements.

Ademilokun and Olateju (2015) conducted a multimodal analysis of some visual images in southern Nigeria's political rally discourse of 2011 electioneering campaigns. Using the Halliday's (1985) systemic metafunctional productions and Barthes' (1977) concepts of anchorage and relay, the researchers discovered that the semiotic resources or artifacts such as caps, Ankara (cloth), and surrogate languages complemented the use of usual vests for visual signification and meaning potential of political parties in their campaigns. Given this evidence from empirical studies, the current study adopts Kress and van Leeuwen's Visual Grammar theory as a theoretical basis to guide the analysis of multimodal text data in the restaurant's online advertisements in Ghana.

Creativity is the hallmark of advertising and it is what gives advertising its effectiveness. There is a great deal of controversy distinguishing creative strategy from the creative brief and this piece provides the difference between creative strategy and creative brief through their meanings and hypothetical examples.

The creative brief is a document that details and synthesizes the agency's strategic thinking and conveys it to the creative team. In other words, the brief spells out clearly the information and objectives of advertising to inspire the creative idea. the creative is usually a detailed document that spell out the way to solve the advertising problem. It is usually not more two pages but also detailed and based on sound research. Through the creative brief, the creative team can make sense of the larger process that includes strategic business analysis, brand and target audience

understanding, refinement and debate with the client and other agency players. The creative brief is the blue print the advertising agency innovative and clear-cut way of dealing with the advertising problem. A creative brief will cover the following, thus the brief statement on the situation, the objectives, strategy, tactics and evaluation methods. A well-executed creative brief will help the creative partner understand how the client sees the project, the audience the client is trying to reach, the kind of deliverables they are looking for, their objectives, and the voice in which the client would like the messaging delivered. This point is potentially the most important because if the client is not clear about how they want your brand to sound and feel in their creative assets, the execution of the campaign can suffer. A creative brief will also contextualize whom the client is trying to position themselves against with regard to their competition, and will often include the scope of the project, detailing the time-to-delivery and budget.

Briefs provide a foundation that allows all decision makers to provide initial input and subsequently gauge how well the chosen communication ideas, from advertising to media and PR, stay true to the strategic plan. In this way, clients rely on creative briefs as much as copywriters and art directors do. The creative brief is the overall idea how to solve the advertising problem. A brief summary of why you are advertising. Take the consumer's point of view, not "sales are down," but, rather "consumers are choosing cheaper alternatives."

On the other hand, a creative strategy is a blueprint that spells out the creative process to embark on in an advertising project or campaign. The creative strategy determines the message, the characters, the tone and the deliverables in an advertising campaign. The creative strategy is the detail information on what should be seen in the final advertisement.

2.17 Theoretical Framework

This study is guided by Kress and van Leeuwen's theory of reading images as well as Lewis' AIDA model of advertising. A detailed discussion of the theories in relations to the present study is presented in this section.

2.17.1 Theory of Reading Images

Kress and van Leeuwen proposed the first social semiotic framework for analyzing images in 1996. It was about the nature of communication and utilized similar approaches to interpreting visual and verbal meanings in multimodal texts. Their theory aimed to develop a 'grammar' of images, the first edition exploring this aim in an analysis and discussion of images in children's educational literature, and the second continuing and extending this exploration to more generalised images drawn from public media sources such as advertisements, magazine articles, maps, art images and various kinds of diagrams. In *Reading Images*, Kress and van Leeuwen (2006) draws on a variety of theories for their analysis of visual communications. Their method attempts to bring to the forefront the various visual elements that are used to produce meanings in images. They argue that traditional analysis has subordinated the visual to the verbal message.

Kress and van Leeuwen (2006) place themselves at variance with Barthes' (1977) view of the meaning of the image in his essay *Rhetoric of the image* does not entirely accept his notion of dependency between image and verbal text. Barthes suggests that the meaning of images (as well as other codes such as food, dress etc.) are related to and mostly dependent on language for 'fixing' their meanings. They argue that while Barthes' essay on image-text relations explains elements of the communicative relationship between the two codes, it fails to recognise that

"the visual component of a text is an independently organised and structured message-connected with verbal text, but in no way dependent on it. And similarly, the other way round." (Kress & van Leeuwen 2006, p. 17). Their aim, therefore, is to utilise underlying principles in the 'grammar' of the verbal to explicate the 'grammar' of the visual, taking the point of view that language and visual communication both realize the same more fundamental and far-reaching systems of meaning that constitute our culture, each by its specific forms, and independently.

The implication here is that both verbal and visual codes express the same meanings but by different methods which draw on different semiotic systems. In any particular cultural context Western European, for example, there may be a considerable degree of congruence between the two codes. There may also be areas of difference where the verbal can express itself and the visual cannot, and vice versa. The two semiotic systems and their potential meanings are therefore neither entirely conflated nor are they wholly opposed in their respective codes. Further, both these modes are realisations of social semiotic systems, wherein the meanings, which all communicators choose to express, are seen to be social and arise out of the culture in which they are situated.

Kress and van Leeuwen also utilised Halliday's (1994) SFL theory to provide an analogy for the development of visual grammar and to outline the kinds of categories which they regard as essential to the analysis of the visual semiotic. They suggest that the visual, like all semiotic modes, has to serve several communicational (and representational) requirements to function as a complete communication system. They posit that reading (or viewing) a visual involves two kinds of participants: the interactive participants and the represented participants (p. 45-46). The former is the participants interacting with each other in the act of reading a visual, one being the graphic designer/photographer/artist, and the other the viewer. This category

represents the social relations between the viewer and the visual. The latter is all the elements or entities that are present in the visual, whether animate or inanimate, elements which represent the situation shown, the current worldview, or states of being in the world. Kress and van Leeuwen also assert that reading (or viewing) a visual involves reading a structurally coherent arrangement of elements that combines and integrates these two kinds of participants, thus representing the structuring of the current worldview (p.40-41).

By applying Halliday's concept of metafunctions to other modes besides the linguistic, Kress and van Leeuwen assumed that the visual mode draws upon the same semantic system as does language and that everything which can be said about the semiotic code of language can be said, in terms specific to it, about the semiotic code of pictures. Also, while visuals do differ in terms of the choices from the cultural semantic system that they can realize and in how these choices are realized, still "the semiotic code of language and the semiotic code of pictures each have their own quite particular means of realising what in the end are perhaps quite similar semantic relations" (1996, p. 44). The three elements, the interactive and represented participants, and the coherent structural elements of a visual are correlated with Halliday's three metafunctions and may be summarised briefly as:

- i. **IDEATIONAL:** a range of ways of semantically relating represented participants.
- ii. **INTERPERSONAL:** a range of ways of semantically relating interactive participants.
- iii. **TEXTUAL:** a range of ways of semantically relating the elements on a page to each other.

However, what is of immediate notice is that the metafunctional terminology posited by Halliday to describe meanings at the semantic level in his SFL model have been changed from

ideational to Representational meanings, from interpersonal to Interactive meanings, and from textual to composition (al) meanings. Why this was done is not made clear, but Kress and van Leeuwen (2006) do adopt much of the lexico-grammatical terminology utilised by Halliday. This includes the terminology used in the grammatical system of transitivity, which “construes the world of experience into a set of manageable process types” (Halliday 1994, p. 106), the grammatical system of mood where the clause “is also organised as an interactive event involving a speaker, or writer, and audience, and thematic structure, which “gives the clause its character as a message”.

Multimodality as a theory provides three major assumption of multimodality that distinct it from other domains. Jewitt (2009) posits that multimodality is based on the notion that representation and communication draws from multiplicity of modes which contribute to meaning. This notion of multimodality distinct multimodal composition from other texts in that a multimodal text or composition contains full repertoire of meaning-making resources that people use. These modes include visual, spoken, gestural, written, three-dimensional, and many others. Practical pedagogical approach could take advantage of this assumption to teach students how to compose a multimodal composition with these diverse modes as well as how to analyze a multimodal composition in the perspective of these modes.

For instance, in composing a multimodal advertisement as a class sample in practical pedagogical approach, the students could record sound tracks, shoot videos, edit words into the ad and perhaps add other colours that could bring the distinction of multimodal composition. Beyond these, analyzing a multimodal text could move beyond the multimodal frameworks to using practical pedagogical approach where students are giving opportunities to select the mode

they prefer and analyze its meaning potential in relations to the other modes of meaning making. As Kress and van Leeuwen (2006) argued, multimodal text usually works complimentary manner where each mode either compliment, substitute or negate the other modes of meaning.

Another assumption of multimodal as a theory that is relevant to practical pedagogical approach is the assumption that multimodal resources are socially shaped over time to become meaning making resources that articulate the social, individual or affective meanings expected by the communities (Jewitt, 2009).

According to O'Holloran and Smith (2011), multimodality regards language as a social practice where meaning is socially constructed. For instance, in Ghana, the bending of the thumb finger backwards is an insult while in the United States of America, the same sign is regarded as okay or excellent. The negativity of meaning of that sign among Ghanaians and its positivity among Americans provides an effective appreciation of the need for a practical pedagogical approach where these sensitivities are not unilaterally imposed but diversified in a culturally specific manner while negotiating the collective meaning among the students. Jewitt (2009) opined that the more a set of resources has been used in the social life of a particular community, the more fully and finely articulated it will have become. In order for something to 'be a mode' there needs to be a shared cultural sense within a community of a set of resources and how these can be organized to realize meaning.

The third theoretical assumption of multimodality is based on the idea that people orchestrate meaning through their selection and configuration of modes, foregrounding the significance of the interaction between modes. In a multicultural classroom, negotiating the meaning could

bring socially acceptable modes and meaning (O'Holloran & Smith, 2011). Such an endeavor is useful because there is a growing requirement for standardization which will reduce the challenges faced in international advertisement and other international communications as a result of differences.

The current study uses the theory of reading images as a theoretical framework because it focuses on how images can communicate alone or in combination with words. The current study will use it to guide the analysis of the data on digital photography.

2.17.2 Relevance of the Theory

The present study draws so much from Kress and van Leeuwen's theory in that it provides an analytical framework for analyzing the product photographs sampled for the present study. Kress and van Leeuwen (2006) considered their theory as methodological framework as well. For instance, Carey Jewitt (2009) posed an intriguing observation about multimodality. Jewitt (2009) observed that there is a controversy regarding whether multimodality is a method or theory. On the method side, Jewitt (2009) considered multimodality as a framework for analyzing complex composition that contains more than one mode of meaning. In this, multimodal literature focuses on how meaning is conveyed through the synergy of words, images, audio and visuals and all other formats of meaning making (O'Holloran & Smith, 2011). The present study therefore, benefited from both perspectives by using the theory as also a data analysis guide.

The theory also provided a guidance on the semiotic resources to look out for in the product photographs. Multimodality as a theory provides three major assumption of multimodality that distinct it from other domains. Jewitt (2009) posits that multimodality is based on the notion that representation and communication draws from multiplicity of modes which contribute to meaning. This notion of multimodality distinct multimodal composition from other texts in that a multimodal text or composition contains full repertoire of meaning-making resources that people use. These modes include visual, spoken, gestural, written, three-dimensional, and many others.

2.17.3 The AIDA Model

The AIDA model, which stands for Attention, Interest, Desire, and Action, was first put forth by E. St. Elmo Lewis in 1898. This hypothesis, which was created based on research into the life insurance sector, outlines the four cognitive stages that a person goes through when they are exposed to new information or a newly purchased good (Michaelson & Stacks, 2011). The four-step AIDA model comprises a formula to acquire attention, draw interest, build desire, and then take action, which is to make a purchase, according to Barry and Howard (2010), as quoted in Heath and Feldwick (2007). By monitoring each stage of the psychological transformation starting when an individual sees an advertisement and ending with the purchase made by the individuals concerned, this model is particularly helpful in determining the influence of advertising (Kojima et al., 2001).

The fundamental idea behind this model is still valid today even though it was first proposed centuries ago and has undergone numerous changes. Users still need to be aware that a product exists, express interest in the product based on information learned about the benefits of the

product, and express a desire to have these products because they meet their needs, wants, and interests. Consumers also need to take action to make the choice to purchase the product or other relevant actions, even though they live in a world of interactive online communication and burgeoning social networks (Michaelson & Stacks, 2011).

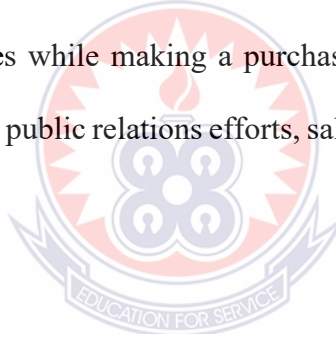
The AIDA model may be used to Internet services in the same way that it is applied to other products and services (Ashcroft & Hoey, 2001). There are various levels in the AIDA model. The customer's attention can be captured at the cognitive level. The consumer must first be made aware of the presence of such a service during the communication process. Customers are interested in the services offered and want to learn more about what is being offered on an affective level. The result is a desire to purchase the good or service. The action happens at the level of behaviour. The service is utilized by the customer as a valuable resource.

According to the values provided by the respondents to the AIDA model-based steps in the purchasing process, the study by Lagrosen (2005) discovered that internet marketing's ability to capture users' attention is only marginally effective. When consciously perusing the Internet, as happens in traditional advertising, it is unlikely that potential buyers will go to a business' website. However, this issue can be solved by banner advertising on well-known websites or by hyperlinks and information from any pertinent portal. One of the most effective aspects of web marketing is piqueing consumer interest. A lot of information may be sent to website visitors who are potential consumers in an engaging and interactive way to pique their interest in the goods and services being offered. In order to entice repeat visits, website material may also be periodically updated.

Online marketing offers numerous options to explain the items or services utilizing interactive methods in order to pique the interest of customers to make a purchase. Online marketing provides features that make it easy for users to make purchases (including payments) through the integrated card system integration and other means during the action process, which is the last phase. According to Hoek and Gendall (2003), advertising can arouse consumer awareness or attention as well as interest and want before motivating attitudes to take action. The AIDA model can be applied to sponsorship activities thanks to the focus on it and its variants on advertising content.

2.17.3.1 Principles of the AIDA Model

The Attention, Interest, Desire, and Action (AIDA) Model is an advertising effect model that outlines the steps a person takes while making a purchase of a good or service. The AIDA model is frequently employed in public relations efforts, sales techniques, and digital marketing initiatives.



Attention

To grab consumers' attention, a marketer needs to be skilled at creating media from information. A marketer might make a claim that piques people's curiosity or create images or phrases that are compelling enough to get people to pay attention to and comprehend the message. According to Kotler and Armstrong (2001), attention must include these three elements: Consumers believe that the product will benefit them since it is described in the product information if the advertisement is (1) Meaningful, (2) Believable, (3) Distinctive, and (4) Shows the benefits of the product or is attractive to them. The attention component is frequently ignored by many marketers. It is presumed that consumers have already become aware of the

product or service, but this may or may not be the case. "Creative disruption" is one of the strongest strategies for grabbing consumers' attention since it involves upending established behavioural patterns with a message that is incredibly creative.

Interest

A marketer must consider a media of information that transmitted the meaning of the product in order to attract consumers after being able to create media of knowledge that are appealing to consumers. The target audience or consumers are willing to provide their time to read the message in full, despite the fact that the majority of inaccurate informational sources are negligent in this stage. The best technique to attract customers is by piquing their interest by offering a solution or some ray of hope for a certain issue. Highlighting the features and advantage will pique readers' curiosity and help you increase reader awareness. According to Assael (2002), the appearance of consumers' buying interest in the product that the marketer has offered is what constitutes interest. The hardest aspect is always piquing curiosity. For instance, this might be exceedingly challenging to do if the good or service is not intrinsically fascinating. It is imperative to make sure the advertising content is organized, simple to read, and includes eye-catching subheadings and graphics. Concentrating on communicating only the most crucial message you wish to share with customers while keeping in mind what is most pertinent to your target market in regards to your product or service cannot be underestimated.

Desire

A marketer must be astute and perceptive when luring potential customers to try and purchase a product. This stage is crucial for marketers so that they can offer the best solution and help their customers make the best choice. In this stage, customers have acquired the motive to

purchase a product, and a marketer has been successful in generating the candidate needs of consumers. However, consumers who are candidates for the product or service show reluctance; they question whether it can deliver the remedy as it has been claimed. The AIDA model's second and third steps complement one another. It's crucial to help clients understand why they "need" the product or service you're trying to sell them as you work to increase interest in it.

Action

This phase is regarded as the key one; a marketer must lead and take action to persuade customers to buy a product. Action details the steps a marketer must take to entice readers to read or target customers to buy a product. A marketer must take action to direct readers and customers by outlining the procedures and providing information about the cost of a certain good or service. Action is also the final attempt to persuade the consumer candidate to make a purchase as soon as feasible or as part of the process by using the appropriate phrases to elicit the appropriate response from the consumer candidate (this is the most challenging phase). In order for the consumer's candidate to act, the marketer must employ the appropriate command (purchase). Getting your customer to take an action is the final phase of the AIDA model. A call to action should be used to elicit an instantaneous reaction from the target audience at the conclusion of the advertisement.

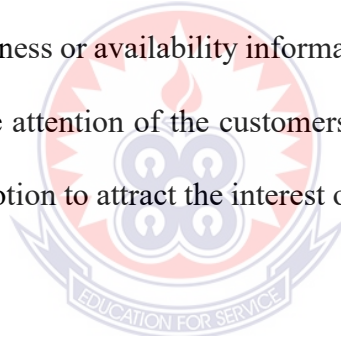
2.17.3.2 Relevance of the AIDA Model to the present Study

The four stages of the model take a customer or potential customer through a process which ends in a final action, which is to purchase or not to purchase more or less of a product. The

present study is aimed at understanding how images used in digital advertising helps selected restaurants to attract and to keep customers.

The first stage, which is the awareness stage is featured in the images used in advertising. Taking a look at the images and the texts used to complement the images, it is evident that the photographs are aiming at making the target audience aware of the product being advertised. Particularly in the Hwe Nkwan advert by Connies Creams and Grills, the target audience are made aware exactly when the product being advertised is available, thus, creating an awareness that there is fufu, but on a certain day only.

The interest stage, which is the second stage is where the theory explains to be the stage where something more than just awareness or availability information is offered, but when persuasive messages are given to catch the attention of the customers. The Chicken Man (Black Friday) advert makes use of sales promotion to attract the interest of the customers who are more often than not, price conscious.



The desire stage, which is the third stage, goes hand-in-hand with the previous stage. This is in the sense that, when customers' interest is arrested, the desire to purchase or even to ask follow-up questions is almost automatic. Expressions like "Wawe bi da?" in the Chicken Man advert whets the appetite of customers and makes them even more, want to get the product being advertised. This also naturally leads to the final stage (action).

The images in this study, satisfy the action stage by having phone numbers through which customers can reach out to the company for a purchase or for inquiries. The action stage is

where customers (having made the decision to buy or not to buy) actually go further to perform the action they have decided on.

2.18 Chapter Summary

This chapter reviewed literature on the phenomenon under study and provided insight into what other researchers have done on the topic. It also discussed the theories underpinning the study. The next chapter discusses the proposed methodological processes to be used in gathering and analysing data for the study, reasons for the choice of method, its strengths and weaknesses.



CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

This chapter provides a detailed description of how the present study will be carried out by explaining the design, methods, data collection procedures, and data analysis. The ethical considerations underpin the study are also discussed in the chapter.

3.1 Research Approach

The current study uses qualitative research methods. According to Creswell (2009), a research design is the plans and procedures for research that span the decisions from broad assumptions to detailed data collection and analysis methods. It involves the intersection of philosophy, strategies of inquiry, and specific methods. The philosophy is the worldview that guides the researcher's inquiry; the strategies of inquiry refer to the models that provide specific direction for procedures in a research design (Creswell, 2009; Rahi, 2017); whereas methods refer to the specific data collection and analyses of procedures. In Creswell's (2009) view, the selection of research design is dependent on the research objectives, procedures of inquiry, specific methods, and the nature of the research problem. The researcher added that considering the researcher's personal experience and participants' nature could have a bearing on the selection of the research design.

According to Reinard (1994), qualitative research methods use descriptions of observations expressed in predominantly non-numeric terms, while quantitative research expresses findings in highly numeric terms. To explain the continuum nature of the designs, Reinard (1994) added that qualitative methods make passing reference to statistics, even though statistics are

primarily secondary, while quantitative uses explanation to make sense of the statistics presented (Reinard, 1994).

3.1.1 Suitability of Qualitative Research Methodology for the Present Study

Qualitative research is an empirical research where the data is not in numerical form whereas quantitative research is an empirical research where the data is in the numerical form (Sogunro, 2002, p. 3). It makes little use of statistics and numbers and relies mainly on subjective analysis and verbal data. Defining qualitative research is significant but there is a challenge to define this term clearly (Ritchie et al., 2013), since it does not have its theory or paradigm nor an obvious set of methods or practices that are merely of its own (Denzin & Lincoln, 2011). Despite the many discussions on conclusively defining qualitative research, it has some merits for being used in research. Below are some of those merits.

Firstly, qualitative research methodology provides a dense (detailed) summary of the thoughts, views and perceptions of the participants; and interprets the significance of their behavior (Denzin, 1989). For example, as regards language testing, Bachman (1998) showed in his analysis that qualitative research findings clearly and profoundly provide the relationship between information processing and output. Chalhoub-Deville and Deville (2008) have argued that qualitative methods are used to gain a deeper insight into issues relating to language evaluation design, administration and perception.

Secondly, the research approach to interpretivism is seen as ideographic analysis, the study of individual cases or events (Klein & Myers, 1999); and it has the capacity to perceive the thoughts, interpretations and events of various people. So the meaning of the different events is the basis of information in this approach (Richardson, 2012). In research languages,

qualitative approaches examine candidate behaviour, interviewer behaviour, interlocutor behaviour, and intercultural behavioural factors during the speaking experiments (Lazaraton & Taylor, 2007).

Finally, qualitative research approaches, such as evaluation of participants, unstructured interviews, direct observation, record definitions are most commonly used for data collection. In the data collection, researchers communicate directly with the participants, as happens during data collection via interviews. Therefore the collection of data is subjective and comprehensive. The Rumsey research, Thiessen et al. (2016) introduced data collection methods for face-to - face and telephone interviews, and stirred up the emotions, expectations and opinions of International English Language Testing System (IELTS) studies.

Although qualitative approach to research has advantages, it is worth establishing that there are some limitations or disadvantages to its adoption in any research. Below are some of its disadvantages.

Firstly, policymakers can give the findings of a qualitative analysis little credibility. Flood and Sallee (2012) found that quantitative analysis is mostly used by stakeholders when work is called upon. With respect to education practice in the USA, national and state officials tried to measure the success of teachers and students. Quantitative orientations are also given more attention (Ravitch, 2010), and in other social sciences (Berg, 2009). Moreover, purely qualitative research can ignore the social and cultural constructions of the variables investigated.

Furthermore, the smaller sample size poses the issue of generalizability for the whole study population (Harry & Lipsky, 2014). Having studied the language exam evaluation in Hong

Kong qualitatively, they also acknowledged that the study findings were due to the low sample size may not want to be more generalised in other ways.

Thus, the above reasons justify the choice of a qualitative study for this study since they suitably fall within its confines.

Finally, case analyses take a significant amount of time and the results can be generalised over the wider population very limitedly (Flick, 2011). For example, if a lawgiver has to vote on a matter, she or he cannot wait for a qualitative trial to be performed for three months (Sallee & Flood, 2012). Equally, in the field of language learning and assessment analysis to establish a new strategy within a limited timeframe, policymakers may require quantitative analysis, rather than qualitative research.

3.2 Research Design

The present study uses using case study design. Creswell (2013) identified five designs under qualitative research, which are ethnography, phenomenology, grounded theory, and narrative design. The present study is based on the case study design. A case study allows the researcher to investigate an individual, event, or situation of interest (Wimmer & Dominick, 2011). They added that research questions on how and why usually require case study design. The choice of case study design was informed by Merriam's (1988) cited in Wimmer & Dominick, 2011) three elements of the case study. First, a case study should be particularistic. This means that a case study should focus on a particular situation, event, or individual(s). Second, a case study requires a detailed description of the topic under study. Third, Merriam's (1988) cited in Wimmer & Dominick, 2011) asserted that a case study should be heuristic. The present study uses using case study because it allows the researcher to examine how three restaurant service

providers use digital photography to reach their consumers. This design allows the researcher to understand how the restaurants use digital photography to their advantage (Creswell, 2013).

3.3 Study Area/ the Case

The present study uses three selected restaurants in the Greater Accra region. This study purposely selected *Connies Creams & Grills*, *The Chicken Man*, and *FoodYardGh*. The three restaurants selected for this study were renowned restaurants with a customer base of over 50,000 cedis. The restaurants are also running delivery service, which is enhanced through digital service, hence the more reason for selecting them.

These three restaurants were selected based on three factors. First, the researcher purposively selected restaurants registered in the Ghana Stock Exchange Commission and Ghana Hospitality Association. This was to ensure the studied restaurants are legally and professionally recognized to operate in Ghana. Second, the researcher targeted restaurants with the largest market share and profit margins. This was discovered through a thorough study of ten restaurant service providers registered under the GSE annual reports. The third reason was the availability of digital advertising pieces for these restaurants to the researcher. The researcher is relying on digital data to complete the study. Hence, there is a need to ascertain the availability of such data from the restaurants.

Connies Creams & Grills is a food vendor that provides quality food and delivery services for clients. The restaurant also render food services for special occasions such as weddings, ceremonies and many others. Connies Creams & Grills provide assorted fried rice and jollof, indomie, fufu with all kinds of soup.

The Chicken Man food vendor is a twenty-four-hour food service provider based in Greater Accra. Their services range from rice recipes, indomie, pizza and many other beverages and local dishes. Chicken Man is reputed for their effective online presence and positive comments from consumers.

Foodyard Restaurant is a food service provider headquarter at Ashongman, Atomic Junction. They provide a twenty-four-hour food and delivery services for clients across the Greater Accra region, Ghana. Their menu ranged from local food, continental and exotic food services.

3.4 Sampling and Sampling Technique

Creswell (2012) defines sampling as selecting entities of interest from the total population. It involves the selection of participants, entities, or documents either randomly or non-randomly. The present study used purposive sampling. Creswell (2013) defined purposive sampling as a non-random sampling procedure that is based on selecting target participants of a study based on predetermined features or characteristics that the participants possess. Purposive sampling is selecting entities based on desired characteristics those entities possess over others. This was chosen because the researcher was interested in digital photographs with the 7Ps of digital marketing. These are product, price, place, promotion, people, process, and physical appearance.

Based on these, the researcher used purposive sampling to select 15 product photographs advertised online by the restaurants on their official social media handles. The 15 product photographs were made of five product photographs from each restaurant to ensure equal representation. Also, the product photographs were purposive because of the product

photography recommended by Do (2018), which are colours, and composition focal points, among others. Therefore, product photographs that had these elements were preferred over product photographs that did not have these features. Moreover, the experienced-focused product photographs were not of interest to the researcher.

3.5 Data Collection Procedure

The researcher, after selecting the three restaurants, went to their official social media handles, precisely Facebook and Instagram, to crosscheck the digital photographs available. After visiting the sites, the researcher noticed that there were at least more than 20 digital photographs for each restaurant. The researcher then selected recent photographs and used the seven Ps of digital marketing to select five of the ten photographs for each restaurant.

The data was collected within a three-week period in the month of March, 2022. The researcher visited the selected restaurants to contact them and seek their consent for access to the product photographs of their services. The permission was granted and they assisted me to find the available product photographs by guiding to their official websites and official pages on social media. The data was then gathered from 2nd March to 21st March, 2022. This was when the researcher did in-depth collection and processing of the available and accessible data based on the criteria already established in the research sampling technique. The selected data were forwarded to the restaurants for validation as to whether the photographs were really their designs. It was after this validation that the researcher began the analysis of the data.

3.6 Data Analysis Procedures

This study used the content analysis method to analyse the data collected. The content analysis raises and develops themes to help understand the social phenomenon. In this study, the researcher analyzed the content of the selected restaurants to ascertain the photographs used and their quality. The content analysis allowed the researcher to determine the presence of specific themes, words, phrases, and concepts within the collected data (Creswell, 2009). Generally, researchers utilize content analysis to identify the purpose, content, and communication within a given set of data (Creswell, 2009). The associated benefits of the content analysis to this study include the fact that it serves as an unobtrusive data collection method. Furthermore, it provided a systematic procedure that can easily be replicated by other researchers in the field due to its transparency and replicability.

3.7 Ethical Consideration

According to Rahi (2017), ethics refers to the quality of research procedures concerning their adherence to professional, legal, and social obligations to the research participants. The branch of philosophy deals with morality (Polit & Beck, 2004, p. 717). As this research involves human and non-human participants, it was, therefore, necessary that the following ethical principles be adhered to.

3.8 Self-determination Principle

According to Burns and Grove (2001), the right to self-determination is based on the ethical principle of respect for a person. It means that participants must be given adequate information regarding the research, capable of comprehending the data, and have the power of free choice, enabling them to consent voluntarily to participate in research or decline participation (Rahi,

2017). To achieve that requirement, the Kantian ethics of right of withdrawal, informed consent, and minimal risk should be adhered to in the research (Rahi, 2017).

Right of withdrawal is an ethical principle that participants to withdraw from the study if they feel threatened. With this, the human participants who participated were assured the privilege to withdraw from the study should they feel the need to do. However, the researcher ensured that appropriate methods, language, and environment were created to make the participant enjoy participating in the study.

The right of informed consent requires a researcher to seek the approval of participants to participate in the study. To achieve this, the researcher contacted the restaurant owners for permission to interview the stakeholders from the restaurants for views on digital photography. This will be done through a formal written note to seek the approval of the authorities to allow the participants to participate in the study. The individual participants will also be contacted personally by the researcher to ask for their willing participation in the study. The researcher ensured minimal risk by preempting the participants about the nature of the study and measures put in place to reduce any risk. On this note, the researcher will schedule the time for the interview with the participants so that the interview can favor and not be a problem on their tight schedule.

3.9 Right to Confidentiality

According to Burns and Grove (2001), confidentiality is the researcher's management of private information shared by the participants, which must not be shared with others without the participants' authorization. Regarding this principle, the researcher assumed that

participants who provide confidential information would be treated as such, and their anonymity would be assured. Anonymity, according to Burns and Grove (2001), occurs when even the researcher does not link a participant with the data of that person (Burns & Grove, 2001). Although anonymity cannot be completely guaranteed in qualitative research (Streubert & Carpenter, 1999), an attempt has been made by the researcher to ensure that there is no unauthorized access to the data.

The non-human characters in the study are the digital ads the researcher will use. As such, the researcher ensured the study's dependability, credibility, and proper referencing to avoid plagiarism. The study was dependable by ensuring all methods used were duly explained so that other researchers could follow and reproduce similar results elsewhere. The work's credibility was ensured through the proper use of analytical tools as well as primary and secondary to consolidate the weakness of one data type. Aside from this, the researcher ensured all external data were duly referenced to show acknowledged sources and avoid plagiarism.

3.10 Chapter Summary

This chapter described the research methodological processes the study used to achieve the objectives of this research. Key areas such as the research design, population of the study, sample and sampling techniques, data collection instruments among others were discussed.

The next chapter presents an analysis of the data collected and analyzed in this chapter. The chapter will also provide discussions on the findings of the study.

CHAPTER FOUR

FINDINGS AND DISCUSSION

4.0 Introduction

The present study seeks to understand digital photography influence the digital advertising of restaurant service providers in Ghana. The study seeks to answer three critical questions: How do these three restaurant service providers use product photography and digital advertising to engage consumers? How does product photography influence digital advertising for restaurants? What are the challenges in product photography and digital advertising for these restaurants? Based on multimodal content analysis of the 15 photographs of the three selected restaurants, the research presents a detailed result and discussion of the results in this chapter. The analysis is informed by Kress and van Leeuwen's theory of reading images and the 7Ps of digital marketing as presented in Appendix 1.

4.1 Findings and Discussion

The first research question sought to elicit information on how restaurant service providers use product photography and digital advertising to engage consumers. From the selected data, it was observed that the restaurant service providers use photographs to communicate details of their service and the relevant restaurant information to help consumers locate and patronize their services. For instance, Image 1 is a product photograph of *Connies Creams & Grills* restaurant service.

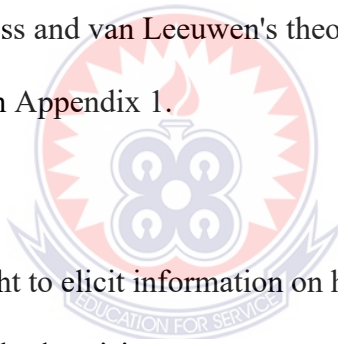




Figure 1: Connies Creams & Grills (Ice Creams)

Based on the Kress and van Leeuwen theory of reading images, the restaurant has successfully communicated the specific product they offer by foregrounding the creams and fries with complementing text to detail customer services. The pictures of the ice cream, fried egg, and chicken comprise the compositional meaning. Also, the use of the pink colour with white to highlight the restaurant's name indicates the restaurant is ready to brand the restaurant name alongside the product. In the interactional meaning, the pictures are clear enough to get the attention of social media and passer-by viewers. Adding text such as fried rice, smoothies, and ice creams, among others, complimented the images that are already represented. Also, the addition of contact numbers and location and delivery service indicate the restaurant's competitive edge over other restaurants. The symbolic meaning includes using various pictures that communicate what the restaurant offers. The fried egg and chicken represent the *Grills*, and the ice creams represent the *Creams*. Put words and images together; the product

photograph communicates *Connies Creams & Grills* commitment to providing fried foods and creams of all kinds. This communicates the position of Kress and van Leeuwen (2006) that images and words complement each other in communicating messages to the audience. In this case, the use of Images and Words by *Connies Creams and Grills* restaurant unilaterally engages the audience to know and be interested in what *Connies Creams & Grills* are offering as a restaurant.

In this case, the use of images seeks to engage the consumers. Also, the choice of pink colour and white is beneficial in attracting consumers to like the product photograph. Kress and van Leeuwen (2006) opined that colours have a communicative function of arousing desires, sensory reactions, and associations. Regarding the seven Ps of marketing, the product photograph did not include price, but this could be because indicating all the prices of the products rendered could create clutter in the ad hence the restriction to relevant information.

From this *Figure 1*, *Connies Creams & Grills* uses images of the products and the colours to engage their consumer's senses of taste, sight, and smell. Also, the addition of delivery service with the restaurant's contact numbers affords interested consumers to place a call for further information as well as place an order for their meal to be delivered to them at their doorstep. The fact that the flier is very sizable makes it appropriate for circulation on social media handles of the *Connie's Creams & Grills* so that virtual consumers could be reached with the content. Also, the absence of price could urge the audience to call for further information instead of *Connies Creams & Grills* providing it and scaring potential consumers who may feel they cannot afford it. The flier is, therefore, rich in content as well as catchy and attractive to eyes and sight.

In the case of the second product photograph of *Connies Creams & Grills*, the restaurant clearly stated the price of the chicken. In this *Figure 2*, the restaurant ensured that the chicken light soup and fufu product are given the center stage of the photograph to foreground it to the consumers. In this image 2, the texts that explain the images are put in the margins so that the product can be made available to the audience at a glance. The use of green colour over the cream also contrasted and highlighted the price to the consumer. The use of the local dialect *Hwe Nkwan* appeals to the audience at their language level. The compositional meaning highlighted the fufu, and the text explained the image and how it could be offered. The interactional meaning is here for all groups, especially the Twi or Fante speakers, because of the use of the local language in the flier. Also, the location and delivery services are provided to engage the audience.



Figure 2: Connies Creams & Grills (Hwe Nkwan)

In the case of Figure 2, the restaurant engaged the consumers by using the image of the product provided and the colours to highlight important information for consumers to see. With the food at the center, consumers' sense of taste and sight are engaged. The use of local dialect in the word part also engages consumers' sense of hearing because the Twi is very relatable to the consumers than the English in describing the meal to the primary audience. Just like Figures 2 and 3 by *Connies Creams & Grills*



Figure 3: Connies Creams & Grills (Tilapia Dishes)

In this Figure 3, *Connies Creams & Grills* ensured that the food is given central placement in the photograph. Also, the text is rightly contrasted with white writing over chocolate to ensure that the consumers can see clearly. The use of chocolate, yellow, white, and black colours made the photograph attractive to the audience. The compositional meaning contains the restaurant name, location, and contact numbers of the food advertised. In terms of interactional meaning, the image engages all age groups. With the representational meaning,

the image of the food represents the actual offered, and the words indicate the detailed information of the list of foods offered under this. In this photograph, *Connies Creams & Grills* engage consumers through the images of the product, the colours, and the service rendered.

While these first three, *Connies Creams & Grills*, used both images and words, the fourth image used only images to communicate the available fries offered by the restaurant.



Figure 4: Connies Creams & Grills (Fries)

The sandwiches, fruits, yam fries, egg fries, jollof rice, and fresh fruit drinks are represented through pictures without words to compliment. This is effective because Kress and van Leeuwen (2006) argued that images alone could communicate the intended message to the audience. In this, the audience is able to tell the foods available. The stylish arrangements of

the foods in the product photographs engage consumers who will chance the flier on the digital platform.



Figure 5: Chicken Man (3yaa We Nam)

In the *Chicken Man* restaurant product photography, the use of colour and image of the product is indicated in the ad to engage consumers. The colour is mainly red to communicate love and warmth. The placement of the chicken or product at the center emphasizes the importance of the product. This is to ensure that consumers do not miss the product photograph's central message, hence the product's placement at the center. Kress and van Leeuwen (2006) argued that placing the product at the center is much more critical than the margins. Also, the words complemented the image by explaining it and providing further information such as ordering and many others. Therefore, *Chicken Man* engaged their consumers through the red colour and center placement of their product. In Figure 6, *Chicken Man* adopted a similar product photograph design. Only that the words are given premium to engage the consumers rather than

the product alone, in these words, the words ensured interactional meaning with the audience by questioning 'You Chop' as a strategy to elicit response and engagement.



Figure 6: Chicken Man (You Chop?)



Figure 7: Chicken Man (Jollof Bucket)



Figure 8: Chicken Man (Wawe Bi Da)

In Figures 7 and 8, *Chicken Man* adopt a new colour and product placement to engage the consumers. The product and their names are rightly placed in the photograph with white, yellow, and red colours to ensure highlights. The placement of food and the words have made the ad engaging. Besides the use of exaggeration, that Jollof bucket is quite humorous and engaging to inquisitive consumers. *Chicken Man* ensures words and images are strategically chosen and placed to achieve engagement. This is seen in Figures 7 and 8.



Figure 9: Chicken Man (Black Friday)

In image 9, *Chicken Man* engages in seasonal product advertising by using colours to indicate its product photograph on Black Friday. The colour black is used in the photograph to communicate the black Friday season, and the fried rice is placed at the side to indicate the offer. This ad engages people who are most interested in celebrating black Friday and favorites of fried rice. The fifty percent discount is clearly to engage consumers interested in promotional offers to take advantage.

Unlike *Connies Creams & Grill*, which uses more images of the product and colours to engage consumers' senses, *Chicken Man* uses colours to capitalize season and literary devices such as rhetorical devices and hyperbole to engage consumers. Also, the use of discounts and local language contributed to consumers' engagement in *Chicken Man's ads*.

The third restaurant used in this study is *Food Yard Gh*. In *Food Yard Gh*, the restaurant service providers used different authentic images of the food in Figure 10 and colour to make the

photograph attractive to the audience. The picture uses a long-short from the top, highlighting the meat and the soup over other parts of the photograph. The use of colours white over the green to highlight the price indicates the class of consumers the restaurant is targeting. The price is relatively high for low-income earners; hence most likely, middle-income and high-income earners will be interested in patronizing this meal.



Figure 10: Food Yard Gh (Fisherman Okro Soup)

In Figure 11, aside from the images of the fried meals, the use of hello at the top is engaging in that it gets informal in engaging the consumers in casual conversation regarding the offers of the *Food Yard Gh*. In the second image



Figure 11: Food Yard Gh (Hello)

In Figure 12, *Food Yard Gh* uses the seasonal greeting Happy New Month as a strategy to engage their consumers on the new product they are offering. This is seen in using the product, sandwich, right after the monthly wish. Also, the colour contrast between white and yellow is catchy to consumers. The consumers have engaged through colours and images of the sandwich and the words in the image.



Figure 12: Food Yard Gh (Happy New Month)

From the above discussions, it is evident that images of the food, colours, rhetorical questions, hyperbole, discount, and placement. First, the food images were usually placed at the center or in the *Connies Creams & Grills*; only the pictures were used to engage the consumers. Images are very attractive and capable of engaging consumers with their senses. The taste, sight, smell, and touch are usually invoked with the use of images of the food advertised. The use of colours was in two ways of engaging consumers. Colours were first used to invoke that warmth and attraction that people naturally have for colours. The second way was that colours were used to indicate seasonal product photographs. For instance, *Chicken Man* restaurant used Red to indicate the valentine's period. Also, the *Food Yard Gh* used black to communicate Black Friday to the consumers. Another effective way that product photographs engaged the audience was by using discounts. For instance, *Food Yard Gh* used a 50% discount to engage consumers in the Black Friday photography.

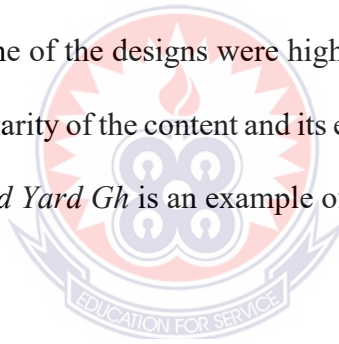
The research question was to understand how product photography influences digital advertising for restaurants? Digital photography is an effective tool in aiding restaurant services to reach consumers with relevant information about their services. Through digital photographs, the restaurants could communicate their promotional offers to consumers such as in figure 9.

Moreover, the delivery services of the restaurants were communicated through the product photographs. Delivery services are making food providers move beyond consumers coming to their outlet to delivering the food to their ordered consumers. For the selected restaurants, *Connies Creams & Grills* maximize inclusion of the delivery services as an important component their product photography. Figure 4 depicts this character. Using the words, we will *deliver at your doorsteps*. The available *delivery service* is relevant for digital advertising

because the consumers might not be physically present where the restaurant is located. So, the delivery service provides the consumers the opportunity to purchase the food through an online order.

Also, product photography provides content for digital advertising of restaurant services. It was discovered that the digital photographs were used as digital advertising content for the restaurants' social media sites and websites. Also, some photographs were used as fliers and stickers to publicize the restaurant's activities.

In the last research question, what are the challenges in product photography and digital advertising for these restaurants? The researcher discovered that one of the challenges of product photography is that some of the designs were highly cluttered. Too much information on the photography affects the clarity of the content and its effectiveness in engaging consumers meaningfully. Image 11 by *Food Yard Gh* is an example of a cluttered photograph.



4.2 Chapter Summary

This chapter analyzed and discussed qualitative data that were obtained through the photographs used in the present study. Analysis and discussions were done in accordance with principles of the theory that underpins the study.

The next chapter presents summary of the key findings of the study and its limitations; it also concludes the study and makes recommendations for academic and industry improvement.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Introduction

The present study explored how digital photography enhances online advertising by three restaurant service providers in Ghana. This chapter summarizes the study, the significant findings and the recommendation. The chapter includes the researcher's conclusion based on the study's research findings.

5.1 Summary of the Study

The present study explored product photography's impact on digital advertising. There is a growing presence of advertising on online platforms, mainly social media and websites of restaurant service providers. Despite the surge in such online advertising, the place of product photography in digital advertising has not been fully explored in literature. The study focused on achieving three main objectives which are:

1. To explore how restaurant service providers use digital photography to engage consumers.
2. To examine the challenges restaurant service providers face in using digital photography.
3. To recommend solutions to improve the effectiveness of digital photography.

The literature review showed that product photography contributes immensely to the branding of the product and organization. Based on the 7Ps of marketing, the researcher found that product photography provides clear communication on the Ps even though some aspects may not be fully heightened in the image because of positioning.

The present study purposely selected *Connis Creams & Grills*, *FoodYard Gh*, and *Chicken Man*. From these three restaurant providers, 10 product photographs each (a total of 30 photographs) were selected for the study. The data was purposely sampled from the official websites of the selected restaurants. Based on Kress and van Leuwen's (2006) Reading Image theory and the AIDA model, the researcher analyzed the product photographs to answer the research questions.

5.2 Summary of Key Findings

The following significant findings were discovered from the study:

First, it was discovered that product photography engages consumers through images of the products, rhetorical questions, hyperbole, local language, discounts and colours. Looking at the photos that were used in the present study, colours played a very crucial role in the adverts as the strong colours of the foods and ice creams that were depicted in the photos made the images more appealing to look. Again, local languages like “Hwe Nkwan”, and “Wawe bi da?” sets the advert apart as communicating to local people, in this case, Ghanaians. These elements in the images, according to the AIDA model aids in attracting and keeping the interest of customers. Advertising is communication, but for the communication to be persuasive, it has to elicit a positive reaction among the target audience. This requirement was met by the adverts through using questions, bright colours and discounts or sales promotions.

Second, it was revealed that product photography is relevant in providing content for digital advertising by providing communication on promotional offers during and delivery services. Adverts on digital platforms enjoy the multimedia features of the internet, thus, making it possible for advertisers to use images and texts to communicate particular messages to target

audiences. In some instances, just images can do the job of communicating and attracting customers, however, when there is more than one multimedia element, the effect is double-edged and better. This is evidenced in the figures that were used in the study as they employed images and texts in sending their persuasive messages.

Furthermore, the results showed that there is a need for product photography designers to avoid clutter and ensure foregrounding of their unique selling propositions. The Connies Creams and Grills (Ice Creams) advert is an example of a cluttered advert. When advertisers try to put too much information into an advert, they risk deluging the target audience with too much information, thus causing an overload. When such happens, audiences often ignore such adverts as it becomes intellectually or mentally strenuous to engage with the adverts. Adverts for online platforms must allow enough space between elements.

5.3 Recommendations

1. There is a need for product photographers to consider eliminating irrelevant information in the product photograph to focus the customer on the relevant information. Product photography designers should consider consistently communicating with one unique colour to brand the restaurant around that unique colour. This is to avoid noise. Colour is good for attracting attention, however, when there is too much of it, it creates noise and that hinders the effectiveness of the message being conveyed by the advert.
2. There is a need for the research community to consider conducting more searches on product photography so as assist the industry with best practices for effective product

photography design. The proliferation of graphic designers who lack the theoretical understanding of visual communication have made advertisers believe that an advert only has to appeal aesthetically to meet its target. This is, however, not the case as digital photography in adverts must possess both the aesthetic features and the functional features, which are the parts that convey the message of the advert specifically without too much struggle. Practitioners should consider adhering to the theoretical framework for product photography to guide their design to be more effective.

3. The researcher recommends a further study in product photography that could spine beyond the hospitality management to include telecommunication networks as well as public sector service providers.

5.4 Conclusion

The present research has successfully explored the place of product photography among restaurant service providers in Ghana. The study found that restaurant service providers use product photography to reach the audience with product information, promotional information, and delivery services. Despite the benefits of product photography, researchers have done less research on product photography. Studies on product photography will aid in linking the academia to industry link effectively because the practice of design is enormously influential through research findings on consumer behaviours and response to design features. The product photography if well managed could contribute to the success of marketing services of restaurants. Product photographs provide effective multimodal communication opportunities for service providers, and there is a need to consider blending words and visuals in a way that communicate unique selling proposition for clients.

5.5 Chapter Summary

This chapter is the concluding section of the present study, and it detailed the summary of the key findings in the study on which conclusions were made. The chapter also made some recommendations.



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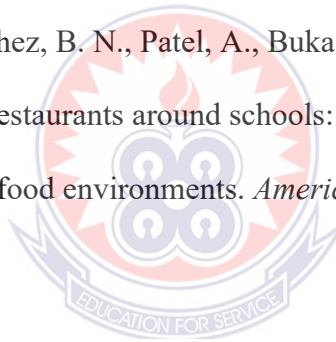
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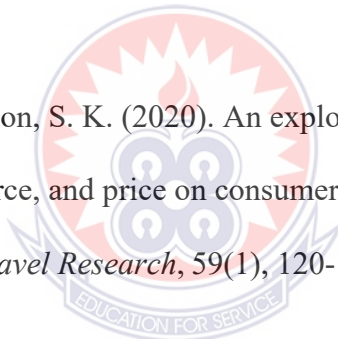
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APPENDIX 1




Restaurant		Image	Product (Flier)	Price	Promotion	Place	People	Process (Digital delivery)	Physical Evidence (Product photography)
	1		<p>The flier is attractive with different-coloured foods – ice creams, pizzas, friend chicken. The flier has text and photographs</p>	<p>The flier does not have prices.</p>	<p>They mentioned freebies like doorstep delivery and watching live matches in HD</p>	<p>The location is clearly stated but without a geo location.</p>	<p>The flier appears to be designed for all age groups.</p>	<p>The flier is in a format (jpeg) and has a relatively small size that enables it to be delivered over social</p>	<p>The photographs are of real dishes. They carry all the qualities of an attractive and sensory-appealing meal. Some of the features of the meals are highlighted to</p>

Restaurant		Image	Product (Flier)	Price	Promotion	Place	People	Process (Digital delivery)	Physical Evidence (Product photography)
Restaurant 1			presented in different columns.					media platforms	show specific details of the food. The angles at which these were taken portray the dishes in a way that the viewer gets an essential full glimpse of the food.


Restaurant		Image	Product (Flier)	Price	Promotion	Place	People	Process (Digital delivery)	Physical Evidence (Product photography)
	2		<p>The flier has both text and photographs. The caption under the local meal displayed is in the local Twi dialect, and it suggestively means 'drink soup. Only</p>	<p>The price is displayed right next to the dish.</p>	<p>The restaurant service providers mention that the food comes packaged.</p>	<p>The location is provided. However, emphasis seems to be on the food delivery service.</p>	<p>The food is targeted towards anyone (including ethnicities) who consume this dish.</p>	<p>The flier is in a format (jpeg) and has a relatively small size that enables it to be delivered over social</p>	<p>The photograph is taken from the top view of a bowl with all the elements of the dish (crabs, fish, chevon, fufu, and soup) displayed.</p>

Restaurant	Image	Product (Flier)	Price	Promotion	Place	People	Process (Digital delivery)	Physical Evidence (Product photography)
		one dish is captured in the '					media platforms	
3		The flyer has a plate which contains two spiced fish. It has all the tilapia dishes to	The price is not presented in this ad. However, customers are encouraged	A list of all tilapia dishes are presented. Again, the key promotional message, is	The location is provided, and is landmarked by a popular	The list of dishes is suitable for anyone who will like a meal with tilapia as the protein.	The flier is in a format (jpeg) and has a relatively small size that	The photograph is of two fried fishes that are garnished with vegetables. The picture is taken from the top

Restaurant	Image	Product (Flier)	Price	Promotion	Place	People	Process (Digital delivery)	Physical Evidence (Product photography)
		choose from. It also gives us the delivery details	to call for orders and prices.	the delivery service available.	bank in the area.		enables it to be delivered over social media platforms	view, which reveals the contents of the plate.
4		The flier is divided into 7 cells, and each has a different dish	The prices are not shown on this flier	They mention that they will deliver the food to	The location is not present. Seemingly, because they are	The diverse intercontinental food and beverages are suitable for specific	The flier is in a format (jpeg) and has a relatively	The flier showcases a variety of intercontinental dishes. The pictures are

Restaurant		Image	Product (Flier)	Price	Promotion	Place	People	Process (Digital delivery)	Physical Evidence (Product photography)
			<p>pictured. It contains wraps, fries, pizza, ice cream, jollof, smoothies, and a burger.</p>		<p>customer's doorstep</p>	<p>promoting food delivery.</p>	<p>categories of customers</p>	<p>small size that enables it to be delivered over social media platforms</p>	<p>vivid, sharp and highlight the meals. The background brings out the food and the angles reveal core aspects of the food.</p>

Restaurant	Image	Product (Flier)	Price	Promotion	Place	People	Process (Digital delivery)	Physical Evidence (Product photography)
5		<p>The ad carries a message about stopping COVID 19. It also has an insert of pictures on how to stay safe. The ad also captures a plate of</p>	<p>The price is position next to the meal</p>	<p>The key message is about staying home, staying safe, while the meal is delivered to the customer's doorstep</p>	<p>The location is provided, however, the restaurant service providers are advocating for food delivery in line with</p>	<p>The meal is a common dish and will appeal to anyone familiar with it.</p>	<p>The flier is in a format (jpeg) and has a relatively small size that enables it to be delivered over social</p>	<p>The photograph captures a plate of a noodle stir fry. The details are clear and the presentation is inviting.</p>

Restaurant		Image	Product (Flier)	Price	Promotion	Place	People	Process (Digital delivery)	Physical Evidence (Product photography)
			noodles. All the same, the meal remains in the centre of the page, while the other information remain on the boundaries.			COVID measures at the time.		media platforms	

Restaurant	Image	Product (Flier)	Price	Promotion	Place	People	Process (Digital delivery)	Physical Evidence (Product photography)
Restaurant 2	6 	The product is clearly stated in the ad.	The price is not stated.	Ordering is allowed	The place is indicated though not too clear	It targets all people especially Akan speakers	The flier is in a format (jpeg) and has a relatively small size that enables it to be delivered over social	The physical evidence is not too real.

Restaurant	Image	Product (Flier)	Price	Promotion	Place	People	Process (Digital delivery)	Physical Evidence (Product photography)
							media platforms	
7		The product is clearly stated in the ad.	The price is not stated.	Not stated	The place is indicated though not too clear	It targets all people especially Akan speakers	The flier is in a format (jpeg) and has a relatively small size that enables it to be delivered	The physical evidence is not too real.

Restaurant		Image	Product (Flier)	Price	Promotion	Place	People	Process (Digital delivery)	Physical Evidence (Product photography)
								over social media platforms	
	8		The product is clearly stated in the ad.	The price is stated	Not stated	The place is indicated though not too clear	It targets all people especially Akan speakers	The flier is in a format (jpeg) and has a relatively small size that enables it	The physical evidence is not too real.

Restaurant		Image	Product (Flier)	Price	Promotion	Place	People	Process (Digital delivery)	Physical Evidence (Product photography)
								to be delivered over social media platforms	



Restaurant		Image	Product (Flier)	Price	Promotion	Place	People	Process (Digital delivery)	Physical Evidence (Product photography)
	9		The product is clearly stated in the ad.	The price is not stated.	Ordering is allowed	The place is indicated though not too clear	It targets all people especially Akan speakers	The flier is in a format (jpeg) and has a relatively small size that enables it to be delivered over social	The physical evidence is not too real.


Restaurant	Image	Product (Flier)	Price	Promotion	Place	People	Process (Digital delivery)	Physical Evidence (Product photography)
							media platforms	
10		The product is clearly stated in the ad.	The price is not stated.	Discount is stated	The place is indicated though not too clear	It targets all people	The flier is in a format (jpeg) and has a relatively small size that enables it to be delivered	The physical evidence is not too real.

Restaurant		Image	Product (Flier)	Price	Promotion	Place	People	Process (Digital delivery)	Physical Evidence (Product photography)
								over social media platforms	
Restaurant 3	11		The product is clearly stated in the ad.	The price is stated.	Ordering is allowed	The place is indicated though not too clear	It targets all people especially high class because of the price	The flier is in a format (jpeg) and has a relatively small size that enables it	

Restaurant	Image	Product (Flier)	Price	Promotion	Place	People	Process (Digital delivery)	Physical Evidence (Product photography)
							to be delivered over social media platforms	
12		The product is clearly stated in the ad.	The price is not stated.	Ordering is allowed	The place is indicated though not too clear	It targets all people especially Akan speakers	The flier is in a format (jpeg) and has a relatively small	The physical evidence is real images of the food.

Restaurant		Image	Product (Flier)	Price	Promotion	Place	People	Process (Digital delivery)	Physical Evidence (Product photography)
								size that enables it to be delivered over social media platforms	



Restaurant		Image	Product (Flier)	Price	Promotion	Place	People	Process (Digital delivery)	Physical Evidence (Product photography)
	13		The product is clearly stated in the ad.	The price is not stated.	Ordering is indicated.	The place is indicated though not too clear	It targets all people especially Akan speakers	The flier is in a format (jpeg) and has a relatively small size that enables it to be delivered over social	The physical evidence is not too real.

Restaurant	Image	Product (Flier)	Price	Promotion	Place	People	Process (Digital delivery)	Physical Evidence (Product photography)
							media platforms	
14		The product is clearly stated in the ad.	The price is not stated.	Ordering is allowed	The place is not too clear	It targets all people especially Akan speakers	The flier is in a format (jpeg) and has a relatively small size that enables it to be delivered	The physical evidence is not too real.

Restaurant	Image	Product (Flier)	Price	Promotion	Place	People	Process (Digital delivery)	Physical Evidence (Product photography)
							over social media platforms	
15		The product is clearly stated in the ad.	The price is not stated.	Ordering is allowed	The place is indicated though not too clear	It targets all people especially Akan speakers	The flier is in a format (jpeg) and has a relatively small size that enables it	The physical evidence is not too real.

Restaurant		Image	Product (Flier)	Price	Promotion	Place	People	Process (Digital delivery)	Physical Evidence (Product photography)
								to be delivered over social media platforms	

