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Interpretations of Television Aesthetics: A Mise-En-Scene Analysis in Audio- Visual Coca-Cola Commercials

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Abstract

The use of visuals in cinematic expressions is an important piece in transcending messages to the audience. The extant literature reveals that, visuals are used to deliberately construct moods in cinematic expressions and draw the audience to the storyline of a scene. Their use also reveal the setting of the commercial, identify the personality and status of characters, and reveal the type of society where the story occurs. This article focused on content analysis on a sample of twelve audio-visual Coca-Cola commercials, identified through convenience sampling from YouTube. The article examined how visuals are used in cinematic expressions, and how they act as conveyors of meaning beyond their aesthetic touch in the art of television advertising. The findings indicated that the audio-video Coca-Cola commercials rely on a combination of visual image and sound to create constellations of signifiers that encourage audiences to identify with characters featured taking Coke drinks, as they exhibit excitement and enthusiasms. The visuals play a role in putting before the ears and eyes of the audience, realistic images of mediated reality. This article concluded that visual elements help embolden the images of mediated reality in audio-visual expressions.

Keywords: audio-visual commercials, cinematic expressions, television aesthetics, visuals



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1.0 Introduction

Mise-en-scene (otherwise known as visual elements) is the choice, arrangement and employability of visual elements such as set design, lighting, décor, props, and costume within a space or theatrical stage (Moura, 2015). These visuals are a dominant feature in cinematic expressions such as Coca-Cola commercials. Their use helps create a sense of place, a sense of character, and mood in a cinematic expression. It thus communicates a lot to the viewer, often without them consciously realizing it. It is indeed worth noting that the employability mise-en-scene helps reinforce the idea that cinematic expressions are deliberately constructed to draw the audience to the storyline of the scene, reveal the setting of the commercial, identify the personality of characters and their social status, and the type of society where the story occurs (McDonald-Sheikh, 2012). Gibbs (2002) explains that mise-en-scene involves a combination of what the audience views on screen as it is and the way they are invited to view or interpret it. In other words, the use of mise-en-scene imports a variety of perspectives from the audience in its interpretation. Mise-en-scene involves visual composition, the movement and position of on-screen actors and the props set as part of stage design (Barsam & Monahan, 2010). Sreekumar & Vidyapeetham, (2015) identify the elements of mise-en-scene as décor, lighting, costumes, and acting. They state that their use in film plays an important role in imparting a mood to the story and delivering a meaning to the visuals, thus playing a crucial role in signifying the director's narrative mastery. These visuals are employed to a great effect, in audio-visual Coca-Cola commercials, both stylistically and ideologically to convey the company's intended message to the audience. The choice of colour, lighting, costumes, and props is done in a specific version in order to accentuate specific element of style that is synonymous with the Coca-Cola Company. They have succeeded to associate desirable values such as a sense of happiness, energy, enthusiasm, peace and love, through drama with their products and services (Mochama, Nyandoro, & Okemwa, 2019). Indeed, the choice of costumes for different characters in film, shapes the audience's reception of messages delivered by film, enhance themes and scene formation. (Parkin, 2006; Barford, 2016; Okadigwe, 2016; Barbieri & Pantouvaki, 2016). Visuals help to enhance the creation of colourful and realistic images for the audience's consumption (Kodak & Felicia 2015). Yet, the employability of visual elements in film is done as a stylistic devices through which ideologies that are capable of transforming identities are transcended to audiences, as film is used as a cultural expression. (Ogero, 2014; Sabol, 2018). A study by Sreekumar & Vidyapeetham (2015) explains that the choice of set and its design are an important aspect of mise-en-scene as it gives the storyline a sense of place, mood, and character mindset. The

set and props used can convey a specific theme, and can trigger interpretations from the audience. Acting plays an important aspect of mise-en-scene because the cast becomes the face of film. The characters' activities are important in shaping the right mood for a given film (Sreekumar & Vidyapeetham, 2015). Mise-en-scene create desired mood of happiness as actors exhibit trust in the Coca-Cola products to quench their variety of feelings like thirsty. The design is also done in a specific manner in order to provide an aesthetic appeal to the shots incorporated in the commercials. The use of colour is identified as an important part of mise-en-scene as they are used to transcend certain emotional or symbolic meaning or even enhances a given character (Redmond, 2014). Red colour represents energy and enthusiasm that is often associated with Coca-Cola commercials. Kolker (1999) focuses on the use of space as important aspect of mise-en-scene. He states that the depth of field, distance from one character to the other, size of people, places and props in a frame are all factors that determines space. Moods in film or cinema, personality of characters involved, and the society where a story occurs (setting) can all be revealed through the arrangement of elements of mise-en-scene in a space of a frame. The space in this case can be either closed or open (Monaco, 2009), negative or positive (Cassidy, 2013), deep or shallow, and frontality or off-screen (Pierson, 2010). Costumes are also an important element of shaping not only the mood of cinema but also the identity of characters (Bruzzi, 1997 cited in Sreekumar & Vidyapeetham, 2015). Although used as a dominant feature in cinematic expressions, mise-en-scene remains largely understudied as an aesthetic appeal and a conveyor of appeal in audio-visual commercials. It is against this backdrop that this study seeks to examine the drama, aesthetic appeal through the employability of mise-en-scene in Coca-Cola commercials to make findings that would contribute to a growing body of knowledge in the literary discipline, and specifically on the contribution of audio-visual commercials exemplify the continued expansion of disciplinary genres which deserve scholarly attention. Indeed, the use of elements of mise-en-scene has a bearing on the reading of film forms such as cinematic expressions.

2.0 Methodology

In this study, content analysis is used to analyze elements of mise-en-scene in audio-visual Coca-Cola commercials. The researcher looked audio-visual Coca-Cola commercials which appear on visual media channels like television, and internet-enabled platforms like Facebook, YouTube, Twitter, Instagram and LinkedIn. Audio-visual commercials sponsored by Coca-Cola were suitable for this study because they are made for a wider global audience, and the researcher settled on them in order to provide a consistent institutional background for all commercials selected for this

analysis. The preliminary survey was conducted by searching—Coca-Cola advertisement/ad in the YouTube video-search engine. The results from the survey indicated that Coca-Cola sponsored about six (6) advertisements per year, translating to thirty (30) of them between the year 2014 and 2019. Using convenience sampling, the researcher selected twelve (12) commercials (or 40% of the total population of 30) for this study. Specific shots and scenes were identified and visual elements décor, space, costumes, props, lighting, acting and space are analyzed in detail. This would help to explain the extent to which these elements combine to provide mood, meaning and value to the visuals in the commercials.

3.0 Results and discussion

The codes obtained from the analysis of the mise-en-scene were used to develop a coding system as shown in table below.

Category	Code	Description/main focus
The Set design	Costume and make up	The choice of dress code and how it contributes to the culture of the characters and in relation to the Coca-Cola products.
	Props	The objects used by the characters in the Coca-Cola commercials and their signification.
	Décor	The choice of decorations in a film and their signification.
	Characters/talent	The choice of a set of characters involved in the main action in the commercials. The role of the crowd will be examined.
Lighting	Low key	Low brightness, higher contrast and more shadows.
	High key	Higher brightness, low contrast and low shadowing.
Acting		The drama/activities that the characters carry out in the commercials
Space		Variation of the depth of space in a frame. The distance in the foreground or background and the objects.
Electronic text	Main Slogan	The call to action phrase in the coded advertisements

	Rhetorical images	The rhetorical devices used by cinematographers to create memorable images in their commercials through the digital text on the screen and their signification.
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Table 1: Tabulation of coding scheme on Mise-en-scene

4.0 The Set Design

The set design refers to the placement of characters (talent) on stage in accordance to their roles, their dress code (costuming), the props they use in their actions (to play their roles) and the decorations of their environment (Moura, 2015). In simple terms, it is the general outlook of the arrangement of all elements in a film. The findings of this study indicate that cinematographers do not just throw in elements into Coca-Cola advertisements without consideration. The study reveals that the choice of characters, costumes, props and décor bear significance in deeper level, and they enhance the thematic development, create layers of meaning and help to provoke thoughts from the viewers. This study finds that in over 90% of the selected Coca-Cola commercials feature youthful talents as main characters, with older actors playing a supporting role. Just fewer than 10% of coded commercials featured talents whose age can be considered as being outside the millennial generation. Characters therefore fall across a number of age-sets. The dress code of the characters is diverse and reflected the roles they play in the commercials. All commercials directed their messages to the fabric of families and the choice of the characters reflect this. Although the main characters are youthful, there is a presence of older men and women who offer assistance in a variety of issues to the younger generation. The characters behave modestly and credit can only be given to the senior members of society. The arguments presented in Coca-Cola commercials offer encouragement for family unity and togetherness.

The enthusiasm in all characters, including the elderly Mr. Hadley in the “Coke zero commercial” is reinvigorated by drinking Coca-Cola. The character exhibit unrivalled energy in his activities after ‘tasting the feeling’. For example, a great awareness is awaked in Mr. Hadley who is the main character in the ‘coke zero commercial’ after drinking the coke zero. Despite his advanced age, he decides to enjoy both the things he enjoyed during his youthful days as well as those he did not have a chance to try. He declares his love for another character known as Alice, procures a tattoo, dives to an Olympic size swimming pool and joins and leads the motorbike race competition. Thus despite his advanced age, Mr. Hadley demonstrates the energy of a youth that is pointedly given to him by Coca-Cola

drinks. He even attends a prides parade popular activity among the youth as all attendees, except Mr. Hadley, are indeed youthful. Through this character, Coca-Cola seeks to teach the older generation that they can still enjoy despite their age. Getting out exploring things is obviously good for the health of people. Coca-Cola therefore emphasizes diversity and promotes healthy activities that can help keep people fitter.

The choice of **costumes and make-up** is done in accordance with the roles played by individual characters. This study reveals that characters are dressed in diverse ways to enhance their role in the commercial they appear. The make-up is anything that is applied to an actor's face or skin in order to achieve a certain look. The most commonly used make-up in the coded advertisements for this study is the application of red lipstick, a dominant colour that with Coca-Cola blending. It thus signifies the presence of Coca-Cola products. A number of factors inform the choice of dress code for the actors in the coded advertisements for this study. The costume choice is based on factors like the weather in a given scene, the time of the action in the story, activities undertaken by the characters, place of the action, the storyline and their age. Dressing can therefore reveal information on the weather of the place of action, time and activities carried out in a given scene. The dress codes of actors in the Coca-Cola advertisements are diverse to reflect normal interaction of people in society. In the commercial, "Share a Coke- Share a Feeling in Kenya", for instance, action begins in a classroom setting (*Fig 1*). The characters (students) are dressed in official attire that is made up of white, red and grey garments. The choice of white blouses for girls and shirts for boys and red for the blazers is representative of the Coca-Cola colour palettes. The lady in front is distinctly dressed to make her stand out as a teacher. The uniform dress code helps to build the characters as a representation of the youth with a lot of energy in society. Their happiness is brought about by their interactions with Coca-Cola products.



Figure 1: Reveals a uniform costume of students in class

All other commercials analyzed in this study reveal that characters who are dressed in diverse ways. Some actors' dress-code is reflective of their age-groups. Some are dressed to mirror the weather in the scene, the time of the action, and yet others are dressed according to the occasion they find themselves in and their activities, as well. The dressing is therefore reflective of a people in society. For instance, characters in the advertisement, "Taste the Feeling 2016 (English)", are dressed to reflect the mood and the composition of a community. The dressing also indicates that the characters in the advertisement come from diverse backgrounds and are united by Coca-Cola in sight. The image in figure 2 below shows an example of characters dressed in diverse ways, and their diversity is only brought together by the Coca-Cola. Diversity in dressing is embraced by the Coca-Cola advertisers in order to tell the audience that this can be you. The people in focus for example are happy because of the presence of the iconic Coca-Cola bottle. All shots in the Coca-Cola advertisements are composed on the premises of spontaneity. This helps to authenticate the images conveyed by these shots.



Figure 2: Characters in diverse costumes, united by Coca-Cola

The Christmas advertisements analysed in this study: Coca-Cola Christmas of 2015 Commercial and Official 2016 Christmas Commercial from Coca-Cola, indicate the use of the Santa Claus. The Santa is often seen dressed in a red coat with white fur collar and cuffs, white-fur-cuffed red trousers, a red hat with white fur and black leather belt and boots (as shown in figure 2). The red and white colours that dominate the costume donned Santa Claus are representations of the Coca-Cola's dominant colour schemes. The red colour is a signifier of passion and energy that the Coca-Cola drinks bring and the white colour is a sign of purity that is associated with the drinks. A combination of the two would signal generosity that is enhanced by the presence of the Santa Claus. This is the message that the Coca-Cola Company would always ride on because the Santa always carries Coca-Cola branded gifts for well-behaved children. The society that is therefore created by the Coca-Cola is that whose members are generous, and children very well-behaved. The consistent use of the Santa Claus image by Coca-Cola to advertise their products during Christmas has made many people to associate the image with the Christmas festivities. In fact new generation call it Father Christmas.



Figure 3: Santa in his signature consume

Another important set of elements that enhance the characters' actions, setting and themes in Coca-Cola video commercials are **props**. These are objects or stage properties that are used by the actors in the course of playing their roles as characters in film. Props help in enhancing the characters' role and also help enhance the plot, the setting and style of the film, as well as contribute to the visual experience of film. They have the ability to add to the visual aesthetics to a film, and in this case, Coca-Cola commercials. The iconic Coca-Cola bottles are a constant presence in all selected advertisements for this study. The Coca-Cola bottles are at the centre of the advertisement in order to act as a sign of the main story in the commercial. Characters are often captured either drinking the coke drinks in the advertisements or just holding them, as they go about their activities which include conversation with other characters, walking on the street or people having a good time at the beach, in the dancehall or pitches. Without the coke drink, the story in the advertisements would be totally different. For consistence, coke drinks are a constant feature in all advertisements in the study. The iconic Santa Claus wears a black belt on top of his signature costume to add to the official colour palettes of the Coca-Cola Company. During the Christmas season, the Santa carries boxes of gifts that he gives to well-behaved children. The families whose children receive Santa's gifts exhibit happiness and this resonates well with the festive season. Coca-Cola thus enhances the culture of giving as this brings happiness to humble backgrounds in society.

The seats and tables in the living and dining rooms serve to make the characters comfortable as they display a sense of getting together as families to enjoy special moments with Coca-Cola. Such props also serve to provide the location of where the main advertisements' action takes place. The props therefore enhance the

plot, the setting and the characters action in their roles. This helps enhance the close-knit relationship that is advocated by the Coca-Cola in families or societies. Other props that are commonly used in the Coca-Cola advertisements include the giant Coca-Cola bottles and logo, Coca-Cola branded umbrellas, capes, scarfs, seats, tables and refrigerators. All of these to enhance the Coca-Cola colour schemes. The dominant red colour helps to underscore the love and energy that Coca-Cola promises the viewers and white is used to tell the audience that their products are pure and safe to consume. Use of **décor** is important in setting the scenery of the main action in the commercials. The cinematographers of the Coca-Cola advertisements design their production based on the natural landscapes as well as the colour palettes of the Coca-Cola Company. Decorations in the diverse scenes in the advertisements serve to amplify the message put across and the help place characters in real environments.



Figure 4: An image decorated with the colours of Coca-Cola (red and white)

Images in figure 4 above include giant Coca-Cola bottles, Coca-Cola branded shades, umbrellas, refrigerators, seats, green palm trees, buildings and beach furniture like chairs and beds. All these are part of the decorations that colour the scene in this advertisement. Besides, the beach goers are dressed in bikini, sandals, scarfs, and shorts for men, all within the Coca-Cola colour palettes. The spectacle presented here contributes to the visual experience and aesthetics of the commercial. The choice of decoration as indicated in the above image, helps to place the characters to their environments, enhance the plot and reveal the setting of the story in the commercial. Some of the decorations help define the location of the actions in commercials. This include human settlements, streets, people's parks, public transport system like train, beaches, hills, people's living rooms, kitchen, shops, and eateries. All these define the real environments on which action happens. This helps

to authenticate the various shots in the advertisement. The décor helps the cinematographer to enhance the delivery of the advertisers' message.

5.0 Lighting

Lighting is an aspect of cinematography but it contributes immensely to the manner in which images in film are projected to the audience. The scenes in the Coca-Cola advertisements are well lit. The cinematographer uses higher proportions of high key lighting and lower proportions of low key lighting to produce bright images in commercials. The analysis further reveals that lighting does contribute to a sense of place and time of the action. Lighting is used to illuminate the emotions displayed by characters in relation to the Coca-Cola brands in advertisements. Through lighting, we can deduce the mood in commercials.

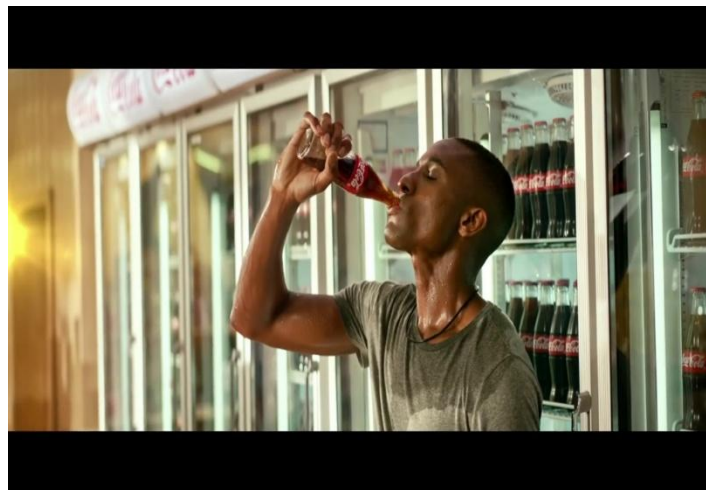


Figure 5: A shot of a well-lit picture

Figure 5 shows very low contrast, occasioned by a high key lighting. The shadows are minimized and the projection of images is bright. The lighting in this scene helps the cinematographer to reveal the colour of the decorations used and the costumes of characters. The costumes in the figure include the bikini, sunglasses, crop tops, sarong, scarfs, sandals, flip flops, shorts, and swimsuits. All these help the audience know that the weather at the beach is sunny and the temperature is high. The lighting reveals that the time of day in the figure is noon. In contrast, the lighting in figure below indicates that the action is taking place in a building, probably in a dancehall. The figure indicates an energized lady, enthusiastically dancing in a dancehall. The image reveals that the time of recording could be late in the evening or at night. This scene portrays Coca-Cola as a contributor to celebrations of people, as well as peaceful coexistence of people in society.



Figure 6: An image of a shadowy shot

6.0 Acting

The action in the selected advertisements for this study takes place at identifiable places to the audience. These environments look ordinary because they exist in real life. The environments that are visible in these advertisements include neighborhoods, homesteads, people's living rooms, kitchen and dining rooms, beaches, streets, in vehicles, public parks, supermarkets, classrooms, playing-grounds (fields), hotels, construction sites, dance-halls, and the riverside. The action in all selected advertisements begins in the morning or mid-morning. The setting indicates peaceful environment, people going about their businesses or activities, with sun shining amid the snow in the air in four advertisements. There is a clear time shift as the advertisements progress. The people introduced at the beginning of the advertisements' stories drink coke after some time to reenergize themselves. The scenes in the settings of all the advertisements change throughout the plot. For example in the advertisement, "Taste the feeling of summer with Coca-Cola", the story is set at the Boracay Island, in the Philippines. The story is set in May 2016. The cinematographer gives an extensive coverage of the island and the water in what looks like a lake. The mountain and human settlements are seen from afar. The cinematographer's focus captures the offshore and the coral reefs at the island, and then the palm trees and the eateries at the place. The time shifts from the mid-morning to the evening, as people are seen happy, enjoying the coke drinks. This setting resonates with the story of the advertisement and it adds to the visual context of the images created in the story. The setting helps the crafters of the story to emphasize the role played by Coca-Cola in bringing people together. The characters introduced in the advertisement come from different backgrounds, race but are seen interacting, each with a bottle of coke drinks.



Figure 7: Reveals settings of a narrative

7.0 Space

In an attempt to ensure that details of the subject under focus are revealed to the audience in cinematic ways, the cinematographer varies the depth of focus in a frame of the screen by varying the foreground of a shot. The position of camera and the choice of lens may influence the depth of space between the objects or people and the scenery in an advertisement. This may influence how well the advertiser's message is relayed to the audience. To illustrate this, consider the shot presented in figure 1 above from "Share the Feeling in Kenya commercial." The positioning of camera was placed strategically to capture the setting of the action in the commercial. The scene is that of a classroom. The figure shows a teacher in front, busy writing on the board to illustrate something. The students on the other hand are portrayed as being mischievous, as they plan for a school dance without the knowledge of the teacher in front. To add to the depth of space, the cinematographer positions the camera in a position that can capture the mood of the class-the interaction of the students and their teacher in class. This shot helps to pass the message that Coca-Cola does shape the students' enthusiasm and happiness in the course of their studies.

8.0 Visual Rhetoric

All selected advertisements have digital texts that run through the screen, simultaneously with the motion pictures that represent the characters in their environments. The narratives in the advertisements however are mainly driven by the projection of pictures of human beings going about their various activities, reminiscent of people in their real social set-ups. Coca-Cola rides on the construction of images of ideal societies through their advertisements. All advertisements selected for this study portray peaceful people that go about their businesses that would only make societies better for everyone. The advertisements reveal that Coca-

Cola plays a role in bringing people together. The company is therefore mindful of its reputation as it associates itself with societies whose integrity, peace and happiness are in lofty proportions. The use of **slogans** is a common feature in the selected Coca-Cola advertisements. They appear at the end of video advertisements and act as a concluding feature. Slogans are catchy phrases that can evoke emotional response from the audience. They act as call-to-action phrases that invite the audience to embrace the Coca-Cola products. They are creatively composed by the copywriters, and act as signs that carry advertisers' messages. The slogans that were featured in the coded advertisements are as follows:

1. Taste the feeling
2. Taste Christmas
3. Share the feeling
4. Grab a Coca-Cola and enjoy
5. Share a coke

All these slogans are simple in structure. They add to the visual aesthetics of the Coca-Cola video advertisements. They feature alongside the Coca-Cola logo and the brand name as well. The arguments in the slogans' content are pathos driven, and serve to act as call-to-action by the advertisers. The slogan "Taste the feeling" appears in two-thirds of the selected advertisements for this study. The copywriter uses words to creatively replace the brand name, Coca-Cola with the word feeling. This helps create a slogan that is capable of appealing to the emotions of the audience. The slogan is a sort of invitation for the audience to have a taste of the feeling, and not the taste of soda or bubbles that fills the air as a coke drink is poured to a glass, to form a delicious imagery of coke. The slogan appeals to viewers and it clearly has the ability to create a craving for a coke drink in them. This is clearly a memorable phrase as it creates an image that lasts in the memory of the audience. The slogan offers a soft directive for the audience to buy coke drinks in order to taste its feeling. The slogan uses the article *the* before the word *feeling*, to underscore how uniquely good the characters feel when they consume Coca-Cola drinks. Just like the "Taste the feeling" slogan, the phrase, "Taste Christmas" which appears in Coca-Cola for Christmas advertisements creates a memorable image in the mind of the audience. The slogan adds to the visual experience to already visually compelling spectacles in the Coca-Cola Christmas commercial. The slogan acts as a call-to-action phrase and it's featured at the end of the commercial.

This slogan is prominently featured in the "Coca-Cola Christmas of 2015" commercial that challenges some societal constructions on how people relate to one

another in society. As young people grow, they are taught to only be free to people their parents choose for them. Once in their homes, they should not dare open a door to anyone or accept anything from strangers. They grow up knowing that there exist nothing for free and when you have more, you should not share it with anyone. This has inculcated a culture of self-seeking and self-centeredness in people. Through this commercial, however, Coca-Cola seeks to promote a culture in which people open their doors to welcome their neighbours to share happiness, gather to celebrate as communities during festive seasons and share what they have with others in communities. “Share the feeling” is a variant of “share a coke” slogan that debuted in 2014 and has been used in a number of Coca-Cola commercials. The slogan basically says that ones you share a cake, then you are sharing a good feeling. It’s a slogan that enabled Coca-Cola to launch a successful campaign in which they swapped out its iconic logo on their bottles with popular names of people at random. In addition to this slogan, Coca-Cola has created a personal touch with people. For example, this slogan appears in both “Coca-Cola Emoticons” and “share a coke-share a feeling in Kenya” advertisements to appeal to the millennial generation across diverse backgrounds all over the world.

This phrase urges the audience to buy more coke drinks so that they can share. Through the use of emoticons, Coca-Cola mirrors the use of a universal language that has been entrenched in a culture that is very popular to young people across the world. An emoticon is a facial expression of a smile or a frown. It can convey the user’s feelings or tone. An emoticon can transcend beyond race or region. It helps interconnect the world with its universality in passing messages from one person to another. It’s indeed worth noting that in the present day communication a lot of people are increasingly making use of emojis to reveal their emotions. Characters in the advertisement are youth in what looks like a college and are communicating to each other with facial expressions. They use their faces to express their emotions that border on love, fun, friendship and happiness. The audience is treated with a flash of images of customized Coca-Cola branded cans and bottles of drinks with words that can be expressed by emoticons. The words that appear include love, naughty, kiss, LOL, sexy, wink and hello. The use of emoticons shapes a happy mood in the advertisement. The advertisement capitalizes on the popular culture that is synonymous with the youth the world over. The music that plays in the background alludes to the harmony and enthusiasm that the youth are enjoying with their use of emoticons to express themselves. This advertisement offers a spectacle of very happy youth that are clearly confident in their community.

Very easy to remember, this slogan can be described as a call-to-action phrase that encourages the audience to buy more coke drinks so that they can share with

others. It's also worth noting that the second part of the phrase states that once coke is shared then a feeling is shared. This slogan equates coke to a feeling, making the slogan an incredible metaphor. The slogan is easy to remember and it presents a spectacle in which the characters are seen sharing coke drinks with their friends, family and sometimes strangers. Through this advertisement, Coca-Cola encourages for inclusivity for all in society. Every society endeavors to have its youthful population happy and confident in their placement in community. A happy youthful population in a society is very desirable because the opposite can be very disruptive. Coca-Cola indicates a great awareness of this as it informs their creation of a spectacle on how youth can be understood by addressing their needs using a language they best understand. Coca-Cola therefore offers a construction of how to excite the youthful population in society and hence keeping them more productive. The same can be said of the slogan "Grab a Coca-Cola and enjoy".

Images created by slogans used in all coded advertisements have the ability to appeal to a multiple senses of a person. In literature, this kind of device is known as **synesthesia**. The literary synesthesia is defined by O'Malley (1957) as a writers' use of the metaphor of senses or of expressions and concepts that relate to it. It's a rhetorical device that describes or associates one sense in terms of another, most often in the form of a simile. Sensations of touch, taste, see, hear, and smell are expressed as being intertwined or having a connection between them. The copywriters of the Coca-Cola advertisements use their creativity to create images that have the ability to engage the viewers' emotions and feelings. The call-to-action slogans that are run on the screen while the Coca-Cola video advertisements are played have the ability to evoke emotions and feelings of the viewer that could normally drive them to action. The slogans are color driven. All of them appear in white colour. For example, since its launch in 2016, the slogan-'Taste the Feeling'-appears at the end of specific Coca-Cola video commercials in white color. White is one of the colour palettes that are preferred by the Coca-Cola Company.

Notably again, the Coca-Cola slogans are always accompanied by the official logo that is predominantly red in colour. Other colours that are blended in the imagery presented by the slogan and logo are black and white. All these colors conform to the official Coca-Cola palettes. In fact, Coca-Cola's main branding is driven by the red colour. The presentation of this imagery triggers a representation of the brand that is stored in viewers mind through the sense of hearing. The brand is encoded in the viewers' memory by the means of visual and audio elements. The presentation of white and red colors in the logo and slogan, the Coca-Cola tends to drive the narrative that its products bring purity and energy to its users. It also presents itself as a generous company that thrives in helping people in society. It is

also keen to enhance its image as a people's companion of happiness. Even though a majority of the Coca-Cola video advertisements rely on the projection of people's pictures in motion to drive their narratives, a small fraction of them contain a considerable amount of electronic text in them. The electronic texts used in the advertisements are metaphorical in nature.

The soundtrack that play at the background of all coded Coca-Cola advertisements is lively with nice a rhythm. This study reveals a similar trend in the manner in which the soundtrack plays. It notably begins smoothly but its tempo escalates in intensity as the commercial plays on. A quick flash of a sign for Coca-Cola is often run at the beginning of every company's commercial. Enhanced by cinematography, this results into an aesthetically appealing image. The image is delicious and has the ability to create an immediate craving for coke for millions of people of the global audience. Most Coca-Cola commercials rely on the projection of pictures to drive the advertisers' message to the audience. A few of them however make use of an elaborate digital text that is projected simultaneously with pictures in motion. The use of digital texts often results in the creation of rhetorical images that appeal to audience's thoughts. Apart from slogans, the digital text that appears on screen creates imagery such as anadiplosis, rhetorical questions and metaphors. The rhetorical questions in "Coca-Cola Christmas of 2015" commercial seek to challenge some social constructions regarding people's relationships in society. They challenge the culture of self-centeredness as they seek to inculcate a culture of selflessness and sharing. The art of word switch and reduplication is used in the Coca-Cola commercials to create images that heighten a flow of the action, the energy refresh and the subsequent enthusiasm in the characters. This reduplication of words is a device known as anadiplosis, in which a word that ends a sentence, begins a new following sentence like:

Coca-Cola with ice
Ice with friends
Friends with stories
Stories with Coca-Cola

The flow of the words in the above illustration is poetic and lines keep on building in intensity and the imagery that forms from this flow of words is deeply satisfying. The characters in the coded commercials are visibly happy. They display deep emotion as they drink coke from the iconic Coca-Cola glass bottles. This helps to bring a longing to the audience to have a chance to drink coke from glass bottles. The composition of the talent used in the Coca-Cola advertisements exhibit diversity. They include

people from different nationalities and race. This helps to create a spectacle of people from diverse backgrounds, all enjoying a feeling brought by Coca-Cola, a global phenomenon.

9.0 Conclusion

This study emphasizes that the interpretation of the use of mise-en-scene like décor, costumes, props, lighting, acting, space, and acting in understanding the mood, characterization, setting and the general meaning of cinematic expressions such as Coca-Cola commercials. Mise-en-scene to a great effect, in audio-visual Coca-Cola commercials, both stylistically and ideologically to convey the company's intended message to the audience. Visuals are employed as an aesthetic appeal in cinematic expression to deliberately draw the attention of the audience to the storyline of the scene in a commercial. They are thus used to enhance plot, show setting of a story, identify the personality and status of characters in a commercial, and reveal the type of society where action takes place. Visuals are also used to convey the specific style embraced by the Coca-Cola Company. For example, the choice of colour, lighting, costumes, and props is done in a specific version in order to accentuate specific element of style that is synonymous with the Coca-Cola Company. They have succeeded to associate desirable values such as a sense of happiness, energy, enthusiasm, peace and love, through drama with their products, and elements such as colour and props are used in specific ways in the commercials. They thus act as conveyors of meaning as they transcend ideas advanced by the company to their target audience. The interpretation of how elements of mise-en-scene are vital in understanding the meaning of Coca-Cola commercials. The analysis was however limited to the researchers' interpretations of these visuals in different scenes. It will be an interesting scenario if future studies in the same area lay focus on interview method in order to have a wide perspective of the interpretations of on the employability of visuals in cinematic expressions.

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