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A Content and Visual Analysis of Promotional Pieces Used to Promote the Arkansas Soybean Promotion Board

Amy Hughes
University of Arkansas, Fayetteville

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A Content and Visual Analysis of Promotional Pieces
Used to Promote the Arkansas Soybean Promotion Board

A Content and Visual Analysis of
Promotional Pieces Used to Promote the
Arkansas Soybean Promotion Board

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Science in Agricultural and Extension Education

by

Amy Grace Hughes
University of Arkansas at Monticello
Bachelor of Science in Agricultural Business, 2011

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University of Arkansas

This thesis is approved for recommendation to the Graduate Council.

Dr. Leslie D. Edgar
Thesis Director

Mrs. Casandra Cox, M.S.
Committee Member

Dr. Pengyin Chen
Committee Member

Dr. Jefferson D. Miller
Committee Member

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Abstract

A communications campaign was developed for a commodity promotion board in the southern region of the United States with promotional pieces produced and disseminated by a third-party communications group to reach the general public, soybean producers, and animal agriculture producers target audiences through key themes and messages. A systematic, content-driven approach assessed the potential impact on perceptions of individuals. This study utilized a content and visual analysis based on semiotic theory to analyze creative pieces and focus groups to assess content quality and impact.

Many of the creative pieces displayed too many themes, and the themes did not accurately represent the intended message. Although TCG achieved predominately consistent messaging, a portion of promotional pieces across all audiences lacked an outlined message for comparison. Thus, one-third of the creative pieces lacked a means of evaluating the piece to determine overall campaign success. A local celebrity endorser, P. Allen Smith, was utilized to establish credibility in the general public target audience. Many participants also felt the promotional piece was not targeted to their audience and felt the *key message was unclear* and *message was vague and non-descriptive*, due to the lack of targeted, audience specific messaging present in promotional pieces. The quality of promotional pieces ranked between fair and average in all five areas: copy, image, design, video, and audio across all three audiences. However, scores were slightly higher in the general public audience, due to efforts by Smith's production team. Additionally, because the ASPB campaign materials did not identify a specific audience segment of Arkansas' general public, it was difficult to recruit a targeted group of individuals to assist with campaign evaluation through focus groups.

Promotional campaigns must be evaluated to determine effectiveness. The researchers recommend utilizing a needs assessment to aid in identifying appropriate messaging, and test those messages through evaluation procedures, such as focus groups. A gatekeeper, responsible for reviewing or testing any materials, is recommended for future campaign communications efforts. Future research should continue to assess commodity promotion effectiveness. Finally, the Model of Messaging and Campaign Development was developed by researchers for future communication campaign efforts.

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I never imaged myself in graduate school. Previously, I was never encouraged to push myself or test boundaries. It was not until I decided that I wanted more for myself and was capable of achieving success, that I realized anything you set your mind to is possible. My experiences at the University of Arkansas have truly been the best experiences of my life. I have grown and evolved as a person in more than words can express. I have also made some great friends along the way that I will truly miss. However, I will not miss the office all-nighters that resulted in deliriousness, binge eating, crabbiness, and hysteria. I treasure each and every one of you and our friendship, and I wish you all the very best in life.

Dedication

This one is for me.

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Chapter I: Introduction

Introduction to the Literature

With the average consumer being more than three generations removed from the farm (Arkansas Farm Bureau, n.d.), the need for agricultural literacy is evident (Igo & Frick, 1999; Ryan and Lockaby, 1996). As a result, several agricultural commodity groups developed communications campaigns to promote their product (Arkansas Soybean Promotion Board [ASPB], 2011a; California Milk Advisory Board [CMAB], 2013; Cotton Incorporated, 2013). Even in the agriculture industry, companies must effectively communicate with their present and potential customers and evaluate the impact and effect that a campaign has on a targeted audience (Weinreich, 2010). Evaluation is essential in establishing campaign effectiveness. Research has proven that companies should not solely rely on a third-party communications group to interpret the message as would the audience because advertising can often send mixed messages (Caywood & Langrehr, 1995).

Need for the Study

The need for this study was supported by the *National Research Agenda (NRA)* research priority area focused on aiding the public in decision making related to agriculture and to provide public and policy maker understanding of agriculture and natural resources (Doerfert, 2011). Within these priority areas, the NRA defined a need to increase understanding of the messaging and educational programs' effectiveness within agriculture. As generations become further removed from the farm, outlets that provide agricultural knowledge or increase agricultural literacy are imperative (Reidel, Wilson, Flowers, & Moore, 2007). The goal in this study was to determine the effectiveness and quality of a statewide Arkansas Soybean Promotion Board

communication campaign specifically targeting the general public, animal agriculture producers, and soybean producers.

Statement of the Problem

Consumer influence in agricultural production has grown over the years (MacDonald et al., 2004) as a result of technological developments, increase of consumer influence in agricultural production, and U.S. farming's integration into national and global markets (Dimitri, Effland, & Conklin, 2005). Consumers have become more time-pressed and prosperous, which creates new burdens on the farming sector (MacDonald et al., 2004). However, efforts to meet these new and challenging demands have led to new relationships between food producers, processors, and retailers (MacDonald et al., 2004). In the agriculture industry, companies must effectively communicate with their present and potential customers. Demographics consideration is an important factor to successful advertising. A message should be structured so that it fits the targeted audience (Goodwin & Rhoades, 2009). Most check-off programs lack creativity in message development and delivery process to a targeted audience group (Ward, 2006).

Purpose Statement

The purpose of this study was to evaluate promotional pieces developed for Arkansas Soybean Promotion Board (ASPB) through content and visual analyses. A communications campaign was developed for this promotion board, and promotional pieces were produced and dispersed by The Communications Group (TCG) to reach three target audiences through key themes and messages. The general public, soybean producers, and animal agriculture producers were identified as target audiences for the 2012 soybean campaign and provided the data for this

analysis. Promotional pieces included: (a) website, (b) booth display, (c) educational videos, (d) electronic newsletters, (e) radio & television segments, (f) press releases and event programs, (g) print and banner advertisements, and (h) logos.

Research Objectives

1. Complete a content analysis of promotional pieces created by TCG as part of ASPB communication campaign targeted to each audience.
2. Complete a visual analysis of promotional pieces created by TCG as a part of ASPB communication campaign targeted to each audience.
3. Determine message consistency of promotional pieces created by TCG as a part of ASPB communication campaign targeted to each audience.
4. Determine the overall quality of promotional pieces created by TCG as part of ASPB communication campaign targeted to each audience.
5. Utilizing target audience members, complete an assessment of promotional pieces created by TCG as part of ASPB communication campaign.

Definitions

Attitude – general evaluations people hold in regard to themselves, other people, objects, and issues (Petty & Cacioppo, 1986).

Brand – a name, term, sign, symbol, or design, or combination of them intended to identify the goods and services of one seller or group of sellers to differentiate them from those of consumers (Kotler, 1991).

Communications Campaign – strategic, structured plan consisting of a mix of media and message strategies and tactics with a consistent, unified theme (Telg & Irani, 2012, p. 306).

Connotation – the second layer of analysis, what the objects represent (Lester, 2011).

Denotation – the first layer of analysis, an individual’s first reaction when looking at the image (Lester, 2011).

Evaluation – the process of assessing what has been achieved and how it has been achieved (Hanstén, 2009).

Integrated Marketing Communications (IMC) –strategic approach to communicating the brand and its message to targeted audiences in ways that are clear, concise and consistent (Marshall & Johnston, 2010).

Message – explicit reference to attributes via verbal or visual content (Laczniak & Muehling, 1993).

Public relations – the management of communication between an organization and its publics (Grunig & Hunt, 1984).

Semiotics – the study of signs (Lester, 2011).

Target Audience – potential or existing customers whose behavior you wish to affect (Weinreich, 2010).

Assumptions

It was assumed that all promotional materials produced by TCG were provided for analysis and all information provided regarding research findings, creation of marketing

materials, and dissemination into the market was consistent. It was also assumed that individuals in focus group participated in an honest discussion.

Limitations

As true for most qualitative analyses, this analysis is limited to the impact of this particular campaign developed by TCG and will not reflect the effectiveness of communication efforts promoted by other commodity boards. The promotional pieces were not evaluated as a collection to determine if their effectiveness is increased when communicated as a collection. The effectiveness of media channels was also not evaluated. A return on investment was not assessed because it was outside the scope of study.

Researcher Bias

The researcher in this study, Amy Hughes, is an agricultural communications emphasis graduate student at the University of Arkansas and has a Bachelor's of Science in agricultural business with a minor in plant and soil science. Hughes earned her bachelor's from the University of Arkansas at Monticello. Hughes was also a graduate teaching assistant for two academic years (fall 2012 to spring 2014) at the University of Arkansas where she assisted with the instruction of microcomputer applications and graphic design in agricultural, food and life sciences.

As a result of Hughes' background knowledge in agriculture, particularly in plant and soil science, and graphic design she is likely to draw more in-depth analysis from promotional materials focused on agricultural content. However, Hughes was also a third-party evaluator in this research and impartial to the outcome of this study.

Chapter II: Review of Literature

Transformation of Agriculture

Throughout history, agriculture has always been “part of the human experience” (Boone, Meisenbach, & Tucker, 2003, p. 2). Agriculture and rural life in America have experienced a vast transformation (Dimitri et al., 2005). Advances in technology and the economy have resulted in a decrease of the number of farms and population of rural communities (Doerfert, 2011). Agriculture prior to the 20th century was comprised of many small, diversified farms set in rural areas where more than half of the U.S. population resided. These farms were labor intensive employing almost half of the U.S. workforce. Farms also produced five different commodities, thus, relied on the assistance of work animals with cultivation, production, and harvesting of the land and crops (Dimitri et al., 2005). Agriculture in the 21st century is comprised of fewer and more specialized farms where less than a fourth of the U.S. populations reside. These farms are highly productive with fewer workers, and tractors and other machinery replacing work animals (Dimitri et al., 2005). Despite this transformation, the world’s population is still dependent upon an agricultural system “that will provide them with food and clothing as well as an increasing variety of other products (including energy) designed to enhance their living environment” (Doerfert, 2011, p. 11). The number of farms has fallen by 63% since 1990, however the average farm size has risen by 67% (Dimitri et al, 2005).

American agriculture dominates cultural influence and provides a majority of the world’s food population. However, fewer people are knowledgeable about production farming (Boone et al., 2003), because the average consumer is more than three generations removed from the family farm (Arkansas Farm Bureau, n.d.). Less than 2% of the U.S.’s population resides on a

farm, which is a drastic difference when compared to 30% in 1920 (National Research Council, 1988). Doerfert (2011) stated that:

The result is a profound revelation that the future of American agriculture rests in the hands of ninety-eight percent of the United States population who do not reside on a farm and may have little to no understanding of agriculture. (p. 11)

In the 19th century, agriculture transformed into an intellectual discipline by establishing academic divisions that were differentiated from liberal arts or sciences divisions (Mayer & Mayer, 1974). The discipline has further evolved into schools, experiment stations, and extension services. Instead of being dependent on other schools' resources, "ancillary disciplines parallel to those in arts and sciences" were created such as agricultural chemistry and agricultural economics (p. 87). Agriculture has also developed a formidable political system by establishing its own federal and state departments that operate with extraordinary independence (Mayer & Mayer, 1974).

Agricultural Literacy

Over the past two decades a need for agricultural literacy has been established (Doerfert, 2011). The goal of agricultural literacy is to educate about agriculture (National Research Council, 1988). The National Research Council (1988) also defined agriculturally literate people as those who have some knowledge of "food and fiber production, processing, and domestic and international marketing" and possess the understanding necessary to care for their outdoor environments (p. 9).

As the United States agriculture industry and nation progresses as a whole, it becomes more prevalent that society is capable to make informed and educated decisions concerning agriculture (Igo & Frick, 1999; Ryan and Lockaby, 1996). An informed decision can be defined

as “one where a reasoned choice is made by a reasonable individual using relevant information about the advantages and disadvantages of all the possible courses of action, in accord with the individual’s beliefs” (Bekker et al., 1999, p. iii). Relevant information concerning agriculture includes production, processing, and marketing as well as many other areas. For consumers to be agriculturally literate and make an informed decision, they must have access to information regarding the above-mentioned areas (Doerfert, 2011). Individuals lacking a basic knowledge of agriculture from all sides may react without reason (Doerfert, 2011) resulting in irreparable damage to the industry (Glassman, Elliot, & Knight, 2007; Tisdale, 1991). “Achieving the goal of agricultural literacy will produce informed citizens able to participate in establishing the policies that will support a competitive agricultural industry” (National Research Council, 1988, p. 2).

Frick, Birkenholz, and Machtmes (1995) completed a Delphi study and found that both rural and urban adults possessed the least positive perception about agricultural marketing and plant science. Most consumers fail to recognize the benefits that food and fiber contribute to our society (USDA, 1983). Mayer and Mayer (1974) noted that:

The failure of our secondary schools and liberal arts colleges to teach even rudimentary courses on agriculture means that an enormous majority, even among well-educated Americans, are totally ignorant of an area of knowledge basic to their daily style of life, to their family economics, and indeed to their survival. (p. 84)

Consumers need to be “agriculturally literate” (Frick et al., 1995, p. 44) in order to respond appropriately as issues arise. Individuals who respond to agricultural issues without a basic understanding of all sides are more likely to react without reason (Doerfert, 2011). A better understanding of agriculture and its practices are needed to create a “more effective

educational and informational messages that increases the public's understanding of these complex agricultural issues" (Doerfert, 2011, p. 13).

Soybeans and Soybean Production

Soybeans can be found in many products such as food, animal feed, biodiesel, and common household products (ASPB, 2011b). Soybeans need to undergo processing where they are cleaned, heated, crushed, and flaked before any further processing can occur. Approximately 33% of in-state production is processed into soybean oil, soybean meal, or other products. The remaining percentage is sent to port areas for shipment. A 60-pound soybean bushel can produce 11 pounds of oil and 48 pounds of meal. Vegetable oils can be produced from refined soybean oil. Refined soybean oil can also be used to make margarines, ink, paint, or soap. Soybeans can also be used a protein component for human and animal consumption (University of Arkansas Division of Agriculture, n.d.). Because of the diversity of uses associated with the soybean, it is often called the "miracle bean" (ASPB, 2011b, para. 1).

Arkansas soybean farmers produce more than 110 million soybean bushels (University of Arkansas Division of Agriculture, n.d.). Soybeans account for 98% of all oilseed production in the U.S. (USDA Economic Research Service [ERS], 2012). Processed soybeans are the largest source of animal feed as a protein source, and they are also the second largest vegetable oil source. The total value for U.S. soybean production in 2012 was more than \$43 billion. The U.S. produces more soybeans than anywhere else in the world University of Arkansas (Division of Agriculture, n.d.). Over half of Arkansas' agriculture and forest resources (6.2 million acres) were devoted to soybeans (3.2 million acres) (USDA ERS, 2012). Arkansas' soybean crop value was almost \$2 billion for the 2012 production season (USDA Economics, Statistics, and Market Information System, 2012).

Many food products such as baby food, tofu, dairy products, or noodles can be made from soy (University of Arkansas Division of Agriculture, n.d.). Eighty-eight percent of consumers associate soy foods with healthy connotation, however this perception does not translate to sales (United Soybean Board [USB], 2012). According to United Soybean Board research, only one-third of customers purchase soy on a regular basis. Human consumption of soy protein represents a very small percentage (one to three) of production usage. USB's 19th Annual Consumer Attitudes on Nutrition study revealed the following findings: (a) slightly over one-quarter of consumers eat and/or drink soy foods or beverages at least once a week, (b) over one-third of consumers are aware of the health benefits associated with soy foods and the FDA recommendations for daily consumption, and (c) almost half of those aware of soy's health benefits seek out products that contain soy. USB also identified strategic goals for 2013 campaign concerning soy foods: (a) promote everyday health with soy consumption, (b) educate consumer influencers and health professionals on health benefits, and (c) counter negative attacks if appropriate (USB, 2012).

Domestic livestock industries are the number one consumer of U.S. soybean meal. Soybean meal is derived from the soybean, and it is used as a protein component in many animal feeds. Animal agriculture in Arkansas consumed approximately 1.7 million tons of soybean meal in 2011. For every one million dollars earned in revenue, animal agriculture contributes to approximately \$1.97-2.94 million to economic activity, \$340,000-490,000 in household wages, and 9-14 additional jobs (USB, 2011).

Soybean meal is a popular protein component in many livestock and poultry feeds (ASPB, 2011b). Poultry consumes the most meal dominating 48% of the market (USB, 2012). Nutritionists choose soybean meal because of its high level of protein and amino acids. As a

result of improvements in management practices and increased feed efficiency, the amount of soybean meal required to produce a pound of meat or poultry has reduced since the year 2000. In 2000, it took 0.83 pounds of soybean meal to produce a pound of chicken as compared to the 0.64 pounds required in 2012. Corn meal and soybean meal feed rations are no longer a traditional option, thus, soybean meal must compete to be the primary protein component through marketing and support. USB identified several strategic goals for 2013 campaign promoting soybean meal: (a) deliver positive messages through multiple channels of soybean meal to animal nutritionists and ingredient purchasing influencers and (b) educate feed industry and stakeholders about soybeans and soybean meal in feed rations research advancements (USB, 2012).

Refined soybean oil can also be used to manufacture biodiesel (ASPB, 2011b). In 2011, the U.S. biodiesel industry produced more than 1.1 billion gallons of biodiesel (United Soybean Board, 2012). Pure soybean oil is utilized to produce almost 50% of biodiesel. Biodiesel is the first and only commercial-scale fuel used across the U.S. to meet the Environmental Protection Agency's as an Advanced Biofuel (reducing greenhouse gas emissions by a minimum of fifty percent over that of petroleum). Approximately 39,000 American jobs are supported by the biodiesel industry. The soybean checkoff was a vital component in development of the biodiesel industry. The USB identified strategic goals for the 2013 campaign regarding biodiesel: (a) provide research and technical support on biodiesel engine use and (b) biodiesel stakeholder association (USB, 2012).

Commodity Checkoff Programs

Realizing that the majority of Americans are removed from the farm or have little to no knowledge concerning agriculture or its practices, commodity groups have begun promoting the

value of their products (ASPB, 2011a; CMAB, 2013; Cotton Incorporated, 2013). The campaign and its promotional pieces were developed by TCG to promote the ASPB. Almost 200 U.S. organizations invest in one or more agricultural and food product promotions (Williams & Nichols, 1998). Promoted commodities include grains and oilseeds, vegetables, fibers, fruits and nuts, meat, poultry, seafood, eggs, and others (Williams & Nichols, 1998). When the crop is first sold, every soybean producer in the U.S. participates in the checkoff by contributing 0.5% of the market price per bushel (ASPB, 2011b). Arkansas retains half of all contributions collected within the state, and those contributions are controlled by ASPB. The USB receives the second half of the contribution and it is combined with funds received from other states (ASPB, 2011a).

Soybean farmers' knowledge and awareness of checkoff activities are at a high level, thus, farmers possess strong support for the checkoff (USB, 2012). Therefore, future communications plans should focus on increasing the awareness of the importance of animal agriculture production to the industry (USB, 2012). Michigan Soybean Promotion Committee conducted a recent survey consisting of 1000 farmers from across the U.S. (Farm Progress, 2010). This study confirmed that 75% of farmers are aware of the soybean checkoff. The survey also found that soybean farmers had a 91% competency level of knowledge of soybean issues. It was also confirmed that only 61% of farmers were supportive of livestock and poultry facilities within the state (Ward, 2006), even though animal agriculture is number one consumer of soybean meal (University of Arkansas Division of Agriculture, n.d.). However, 85% of farmers stated that the checkoff should help create positive perceptions of agriculture and farming among non-agriculture audiences through communication efforts (Farm Progress, 2010).

Commodity checkoff programs provide a variety of marketing tools to inform potential consumers about the attributes and uses of their commodity (Ward, 2006). Many consumers are

unaware of the availability of branded items within the agriculture industry such as commodities (Telg & Irani, 2012). They are comprised of a group of producers intending to promote the demand for a particular product. The producers participate in cooperative efforts to generate additional purchases of the commodity. Brand messages increase product demand when the message promotes product differentiation. A message should capture the consumer's attention to influence buying behavior. However, designing and delivering messages is challenging to most checkoff programs (Ward, 2006).

Marketing Campaigns and Evaluation

A communications campaign is a “strategic, structured plan consisting of a mix of media and message strategies and tactics with a consistent, unified theme” (Telg & Irani, 2012, p. 306). A campaign is developed by outlining tasks to develop a plan that utilizes carefully developed strategies and tactics to achieve outlined objectives. Telg & Irani (2012) outlined steps to campaign development: (1) client profile, (2) audience analysis, (3) campaign objectives, (4) situational analysis, (5) SWOT analysis, (6) strategies, (7) tactics, and (8) media objectives, strategies, and tactics.

Step 1: Team and Client Profile. Campaign development normally occurs in a group or team of individuals with special skills and responsibilities. Establish group roles and responsibilities tailored to each person's unique skill set early in the campaign. Suggested roles are: (a) account executive/team leader – leads the team, delegates responsibilities to team members, and supervises team members' progress, (b) recorder – assists the account executive by recording meetings and communicating with team members, (c) technical support – assumes responsibility of recorder when he/she is unable to facilitate and ensuring technical details, and (d) deadline coordinator – responsible for ensuring team members meet deadlines. After

determining team roles, the first task is to develop a profile for the client, or person(s) in charge of communications for the company or organization (Telg & Irani, 2012).

Understanding your client or organization and their problems/opportunities is a necessary and crucial step in establishing their profile. The goal is to determine who they are, what audiences to target, and appropriate communication contacts. The questions to address are: (a) issue, message or organization you are promoting, (b) national, regional, or local campaign, (c) knowledge about the company's background, history, or competition, (d) audiences involved, (e) current strategies utilized by client, (f) effectiveness of client's current communication, and (g) client's current logo, brand/theme, or spokesperson (Telg & Irani, 2012).

Step 2: Analyzing the Audience's Needs and Motivations. Understanding the audience is being able to describe common characteristics potentially shared by audience members (Telg & Irani, 2012). A needs assessment is utilized to collect data from target audience members. The basic components of an audience needs assessment are to determine: (a) why communication is necessary, (b) motivation – audience stimulus, inform – background information, and instruction – interactive learning, (c) audience characteristics through demographics (gender, age, education, ethnicity, and geographic location), psychographics (beliefs, attitudes, and lifestyles), information delivery channel source, and prior knowledge/experience, (d) attitude and involvement level, (e) media knowledge, preferred media delivery method, and current knowledge on issue/organization, and (f) action or behavior audience member should elicit (e.g., willingness to attend event or purchase a product) (Telg & Irani, 2012).

Step 3: Develop Campaign Objectives. Campaign objectives provide guidance to the presentation of content's effect (e.g., acceptance, purchase, awareness, or learning) (Telg & Irani, 2012). Objectives are grouped into the following three categories: (1) psychomotor –

actions, (2) cognitive – thinking, and (3) affective – emotions. Objectives should also have the following components: (a) behavior expected by audience members, (b) circumstances under which audience members should perform behavior, and (c) standards audience members should uphold when performing the behavior. Action verbs such as explain, generate, identify, establish, maintain, raise, enhance, build, or grow can be used to communicate expectations to audience members. Generally, there are two types of objectives utilized in communication campaigns. Marketing objectives focus on sales, trend, and growth. Communication objectives focus on audience perceptions, behaviors, awareness, attitude, and intent (Telg & Irani, 2012).

Step 4: The Situational Analysis. A situational analysis provides in-depth feedback of the client's organization or perceptions of an issue. It is also used to develop campaign objectives and the implementation plan. Situational analyses provide background information and insight into any current issues or opportunities. Situational Analysis should include the following: (a) history, (b) mission, (c) sales, profits, and trends, (d) revenue/customer sources, (e) current and past campaign efforts, (f) main competitors, (g) consumer/target market information (audience analysis), and (h) market/product analysis information – current key message of client and main competitors, current media coverage/usage of organization, and distribution of products or services (Telg & Irani, 2012).

Step 5: The SWOT Analysis. A SWOT Analysis is utilized to gain insight on the client or organization. It is usually performed as a team effort where each members works to identify strengths, weaknesses, opportunities, and threats based on the information discovered in the situational analysis. Strengths and weaknesses are an internal analysis whereas opportunities and threats are an external analysis (Telg & Irani, 2012).

Step 6: Strategy Development. Utilizing the SWOT Analysis, develop two to three campaign strategies (Telg & Irani, 2012). A strategy is how campaign objectives will be achieved. A strategy should include elements of a key message. However, it is important to remember that strategies and tactics are not the same. A tactic refers to a specific tool or technique utilized to carry out the strategy (e.g., strategy – use advertising to promote high school seniors’ annual banquet, tactic – run a half-page advertisement in the school newspaper to promote the event) (Telg & Irani, 2012).

Step 7: Creative Tactics. An effective communications campaign utilizes creative elements, or promotional pieces, to gain and retain audience attention (Telg & Irani, 2012). Brainstorming techniques are helpful for incorporating creative elements including: (a) pick one element, construct consistent message theme, develop message theme in one sentence, rewrite sentence using action verb targeted to audience, then cut out any extra words and (b) visualize the central message theme and any logos/identifiers necessary to communicate the message (Telg & Irani, 2012).

Step 8: Media Objectives, Strategies, and Tactics. Media can be defined as how the message is delivered to the audience (Telg & Irani, 2012). When, where, and how much, developing a budget, and objectives, strategies, and tactics should also be outlined and align with a budget. Media objectives include: (a) reaching members of target audience, (b) generating exposures or impressions of message to the members, and (c) distributing to a specified area or region. Media mix refers to the choice of media and strategy to achieve objectives by audience delivery, scheduling, size, and placements characteristics. Media strategies include reach, number of audience members exposed to media/message, and frequency, number of times each member has been exposed to media/message. Timing and scheduling of media should also be

included. Media timing and scheduling strategies are: (a) consumer aperture – running advertisements where/when customers are most likely motivated to notice advertisement, (b) continuity – running advertisements over a specific period of time without gaps, (c) seasonality – scheduling that occurs during specific times of the year such as holidays, (d) flighting – running advertisement intermittently, (e) pulsing – periods of intense advertising following by backing off to very little advertising, (f) roadblocking – scheduling the same advertisements on multiple medias to run at the same time, and (g) saturation – running the same advertisement on as many medias as possible (Telg & Irani, 2012).

Weinreich (2011) outlined a similar process to campaign development including: (1) analysis utilizing primary and secondary research, (2) strategy development, (3) program and communication design, (4) pretesting materials, (5) implementation of materials, and (6) evaluation which is also ongoing during the entire development process. Additionally, a product or promotional piece rollout strategy can also be utilized to pretest pieces on a smaller scale prior to a full-scale launch (Bronnenberg & Mela, 2004; Vivian, 2011).

Advertising is designed to target existing and potential customers with the intent to increase product sales (Blisard, 1999). There are two types of advertising strategies: branded and generic. The goal of branded advertising is to promote the characteristics of a particular brand or commodity. Through branded advertising, the company is responsible for costs associated with advertising, however they also receive any benefits from the campaign. The goal of generic advertising is to promote a homogenous product demand through cooperative efforts (Ward, 2006). The institution or commodity checkoff program is responsible for costs associated with generic advertising, however the producers associated with the checkoff have input regarding advertising strategies (Blisard, 1999). Commodity groups such as the California Milk Advisory

Board utilized generic advertising to promote dairy products through print, radio, television, digital and outdoor media, and in-store promotions and publicity (CMAB, 2013). According to Economic Modeling Instrument, benefit-to-cost ratios for commodity generic advertising ranges from 4:1 to 6:1 (Ward, 2006). This indicates that at least four to six dollars of new revenue is generated for each dollar used to promote the commodity (Ward, 2006).

To continue the success of advertising, commodity groups should maintain consumer relationships through brand perception, which can be defined as the way a brand is perceived by a consumer (Fournier, 1998). Therefore, constructing strong brand perceptions is an important goal for companies (Morris, 1996). A brand can be defined as “a name, term, sign, symbol, or design, or combination of them which is intended to identify the goods and services of one seller or group of sellers to differentiate them from those of competitors” (Kotler, 1991, p. 442). Brand awareness and brand image influence a consumer’s perceptions of a brand (Keller, 1993). A brand image is a consumer’s perceptions of a brand that are often associated with memory. Brand awareness is how likely a consumer is to identify a particular brand. Another factor that influences how a consumer perceived a brand is brand attitude. Brand attitudes can represent a belief about a product or its benefits and often influence consumer behavior (Keller, 1993). The Elaboration Likelihood model suggests that consumers could determine brand awareness when consumers possess a low involvement, because there is a lack of consumer motivation or ability (Petty & Cacioppo, 1986). Consumers either do not care about the product or service being offered or consumers do not possess brand knowledge.

“The primary role of marketing communications is to engage audiences” (Hanstén, 2009, p. 8) and to promote both the organization and its offerings through different communication tools. Integrated Marketing Communications (IMC) is described as a “strategic approach to

communicating the brand and its message to targeted audiences in ways that are clear, concise, and consistent” (Marshall & Johnston, 2010, p. 9). A message is an “explicit reference to attributes via verbal or visual content” (Laczniak & Muehling, 1993, p. 328). An expert in the field is often used as a “gatekeeper” for communications efforts to review promotional materials before dissemination (Shoemaker, 1991; Telg & Irani, 2012; Weinreich, 2011).

In the marketing communications process it is necessary to evaluate the impact and effect that a campaign has on a specific target audience. A target audience can be defined as “people whose behavior you wish to affect, potential or existing customers” (Weinreich, 2010, p. 9). Campaign evaluation is the “systematic collection and analysis of information about the outputs (activities), outcomes, and impacts of a campaign or program, carried out in order to reduce uncertainties, improve effectiveness, and make decisions with regard to what those programs are doing and affecting” (Patton, 1982, p. 8). This process enables management to better understand the impact of an organization’s communications and its audiences, and develop communications in the future more efficiently. Evaluation is divided into three phases: formative, process, and summative evaluation (Hanstén, 2009; Weinreich, 2011). Formative evaluation is the first step in the evaluation process, and its purpose is to identify and assess the needs that are desirable for a communications campaign. It begins during the development of the marketing program and then defines problems and refines possible interferences. Process evaluation determines what information or services were delivered as a result of the campaign and to whom (Hanstén, 2009; Weinreich, 2011). It enables management to understand what happened during the implementation, as opposed to what should have happened. This determines why certain elements of the campaign may or may not have been effective. Summative evaluation is the final step in evaluation and question of success within the campaign. Its overall goal is to

determine what effect the campaign has on a specified target audience. Summative evaluation compares the campaign achieved goals and objectives to the outlined ones (Hanstén, 2009; Weinreich, 2011). All three steps of evaluation are necessary and essential in establishing if the goals of a campaign were accomplished.

Images are often crucial parts of integrated marketing campaigns (Manghani, 2013). Little research on visual analysis and more specifically visual analysis in marketing exists. This research was a first step in highlighting the importance of both image-based and marketing assessment research in agricultural communications. Additionally, inquiry should continue in these areas. Agricultural services and programs need to realize the importance of analyzing images used in marketing. An inappropriate or digitally manipulated photograph could have devastating economic impact on the company and/or agriculture (Edgar & Rutherford, 2012). This analysis will focus on the impact of this particular campaign developed by TCG and will not reflect the effectiveness of communication efforts promoted by other commodity promotion boards.

Theoretical and Conceptual Framework

Mass Communications

Mass communication is “a field of enquiry into human communication” (McQuail, 2005, p. 16) in the world of social sciences. This field has been defined by Berger and Chafee (1987) as “a science which seeks to understand the production, processing, and effects of symbol and signal systems by developing testable theories, containing lawful generalizations, that explain phenomena associated with production, processing, and effects” (McQuail, 2005, p. 16). The term “mass communication” originated in the early 1930, and its defining features still hold true in today’s society (McQuail, 2005, p. 54). As implied by the name, it is designed to reach the

mass, potential audiences; “potential audiences are viewed as large aggregates of anonymous consumers, and the relationship between the sender and receiver is affected accordingly” (McQuail, 2005, p. 55). The message of mass communication is repurposed in identical forms, resulting in oversaturation in the media and loss of uniqueness (McQuail, 2005). Herbert Blumer (1939) was the first to redefine “mass” by contrasting it with the public. Unlike niche groups, the public does not share similar values, characteristics, or relationship with one another. The public is widely disseminated and its “primary purpose is to advance an interest or opinion and to achieve political change” (McQuail, 2005, p. 56).

Excellence Theory

Grunig and Hunt (1984) defined public relations as “the management of communication between an organization and its publics” (p. 7). Their strategic public relations management theory “encompasses much of the foundational knowledge in public relations strategy” (Rhee, 2004, p. 16). The excellence study addressed the questions: “How, why, and to what extent does communication contribute to the achievement of organizational objectives” (Rhee, 2004, p. 16). The theory to evaluate the effectiveness of public relations was first developed by examining theories of business social responsibility, ethics, and conflict resolution, previous research on excellence in management, and the definition of organizational effectiveness. It was determined that “organizations are effective when they choose and achieve goals that are important to their self-interest as well as to the interests of strategic publics in their environment” (Rhee, 2004, p. 17). This study served as the basis for the development of the Excellence Theory.

Elaboration Likelihood Model

Communication is an “everyday activity that is so intertwined with all of human life so completely that we sometimes overlook its persuasiveness, importance and complexity” (Littlejohn & Foss, 2008, p. 2). Knowledge and awareness can affect how a consumer interprets a suggestive message (Wimmer, 2005). The Elaboration Likelihood Model (ELM) outlines the principles of persuasive communication (Petty & Cacioppo, 1986). ELM attempts to explain the different ways in which a person can evaluate or interpret received information. The probability variable has a wide range and represents the probability that a person will evaluate information critically (Littlejohn & Foss, 2008). The main goal of ELM is to outline a general theory of attitude change. Attitude can be viewed as “general evaluations people hold in regard to themselves, other people, objects, and issues” (Petty & Cacioppo, 1986, p. 127). Petty and Cacioppo developed this theory and concluded that there are two relatively distinct routes to persuasion – the central route and peripheral route. Central route is the first type of persuasion and is a result of a person’s consideration of the information presented seeking advocacy. Peripheral route is the second type of persuasion and is a result of a cue in context that influenced change without regard to the merit of information presented (Petty & Cacioppo, 1986).

Celebrity Endorsements

As used in this campaign, public figures or celebrities are often used in marketing campaigns to establish credibility (Weinreich, 2011). A celebrity that represents a company over an extended period of time, often in advertisements or personal appearances, is usually referred to as a company’s spokesperson (Khatri, 2006). An association with a celebrity achieves a higher degree of responsiveness and recollection (Schlecht, 2003) and increases awareness of a

company's advertising by forming positive feelings toward brand attitude and purchase intentions (Agrawal & Kamakura, 1995; Kamins, Brand, Hoeke, & Moe, 1989; Khatri, 2006). To achieve a higher response, celebrities should appeal to the consumers. Endorsers should increase marginal value and "enhance brand equity by means of 'second association' of a celebrity with a brand" (Agrawal & Kamakura, 1995, p. 56). Cotton Incorporated utilized a celebrity endorser, Hayden Panettiere, to promote their Fabric of Our Lives Campaign (Cotton Incorporated, 2013). Credibility can also be established by people who have "been there, done that" testimonials and statistics (Weinreich, 2011, p. 114).

Semiotics

As Knapp (1994) stated, "nothing in life is more important than the ability to communicate effectively" (p. xxi). Semiology often involves the study of only a few images without concern for generality (Chandler, 1994). Semiotic theory recognizes that different researchers will interpret signs differently based on their background, culture, and experiences. To decode an image, it is important that the researchers understand the culture of the photograph (Chandler, 1994). "Semiotics offers a very full box of analytical tools for taking an image apart and tracing how it works in relation to broader systems of meaning" (Rose, 2011, p. 105).

Content analysis is a systematic, replicable technique where many words of text are compressed into fewer content categories based on the rules of coding (Edgar & Rutherford, 2012). Research has proven that advertising can send mixed signs or messages, and the company cannot solely rely on a third-party communications group to interpret the message as would the audience (Caywood & Langrehr, 1995). Content analyses have become more popular over the past decade due to the influx of mass media research topics (Wimmer & Dominick, 2003). Standardized sheets are generally utilized in the coding process and allow coder(s) to

classify data in predetermined spaces. When the combination of words and images are used effectively it becomes one of the strongest forms of communication (Lester, 2011).

Visuals can be anything in pictorial form such as photographs, illustrations, clip art, or charts to grab the reader's attention and support the piece's overall message (Telg & Irani, 2012). The categorization of images through their connotative and denotative values can be attributed to Roland Barthes (Edgar & Rutherford, 2012). On first glance, an image can appear fairly straightforward, but in reality, different meanings can be derived depending on how an individual looks at the relationship of elements, and from what associations are drawn upon or to the emotions it elicits. Any one single image can exist in a wider ecology, which refers to the "composition of different elements within an image, a wider set of associated images, and then the broader context within which images are made, transmitted, and consumed" (Manghani, 2013, p. 31). A sign is anything that represents something else. Semiotic theory provides a conceptual framework for interpreting data collected through a quantitative content analysis (Lester, 2011).

Denotation is the first layer of analysis. It is an individual's first reaction when looking at the image (Lester, 2011). The second layer of analysis is connotation. It is what the objects in the photo represent. Much like an indexical symbol, it is the associated value, the meaning people gain from the image. Content analysis is a systematic, replicable technique most known for compressing many words of text into fewer content categories based on explicit rules of coding (Edgar & Rutherford, 2012). It can also be used to analyze images and photographs using connotative values (positive, negative, and neutral) for each photograph and denotative descriptions by creating theme groups. Little research on visual analysis and more specifically visual analysis in marketing exists. This research was a first step in highlighting the importance

of both image-based and marketing assessment research in agricultural communications. Agricultural services and programs need to realize the importance of analyzing images used in marketing (Tolbert & Rutherford, 2009). An inappropriate or digitally manipulated photograph could have devastating economic impact on the company and/or agriculture (Edgar & Rutherford, 2012). It is also important to ensure that the content and visual message complement each other (Telg & Irani, 2012).

Summary of Literature

Agriculture has transitioned from many large, diversified farms to a few small, specialized farms (Dimitri et al., 2005). Even with the evolution of agriculture, people are still dependent upon agriculture to provide them with food and clothing (Doerfert, 2011). As a result of the average consumer being three generations removed from the farm (Arkansas Farm Bureau, n.d.) and only 2% of the population residing on a farm, the future of agriculture rests in the hands of the 98% of the population with very little understanding or knowledge of agriculture. A need for agricultural literacy has been established over the past two decades (Doerfert, 2011). National Research Council (1988) defined the goal of agricultural literacy as education about agriculture. As the U.S. and agriculture industry advances, the need for society to make educated decisions about agriculture becomes more prevalent (Igo & Frick, 1999; Ryan and Lockaby, 1996).

Most consumers are unaware of food and fiber's contributions to society (USDA, 1983). Soybeans can be found in many products such as food, animal feed, biodiesel, and common household products (ASPB, 2011b). For every one million dollars earned in revenue, animal agriculture contributes to approximately \$1.97-2.94 million to economic activity (USB, 2011). Commodity checkoff programs educate consumers about their commodity by utilizing marketing tools, however they struggle with developing messages (Ward, 2006).

Advertising targets customers to influence product sales (Blisard, 1999). Generic advertising utilizes cooperative efforts to promote a commodity (Ward, 2006). A company's brand awareness and brand image are influenced by a consumer's perceptions of that brand (Keller, 1993). The Elaboration Likelihood model suggests that consumers could determine brand awareness choices when they possess a low involvement, because there is a lack of consumer motivation or ability (Petty & Cacioppo, 1986).

In the marketing communications process, it is necessary to evaluate the impact and effect that a campaign has on a specific target audience, or "people whose behavior you wish to affect" (Weinreich, 2010, p. 9). Campaign evaluation is the "systematic collection and analysis of information about the outputs (activities), outcomes, and impacts of a campaign or program, carried out in order to reduce uncertainties, improve effectiveness, and make decisions with regard to what those programs are doing and affecting" (Patton, 1982, p. 8). The overall success of the campaign is determined by "how, why, and to what extent does communication contribute to the achievement of organizational objectives" (Rhee, 2004, p. 16). Also, the effect a campaign has on a specified target audience, and compares the outlined and achieved campaign goals (Hanstén, 2009; Rice & Atkin, 2013).

Research has proven that advertising can send mixed signs or messages, therefore, the company should not solely rely on a third-party communications group to interpret the message as would the audience (Caywood & Langrehr, 1995). Images are an important part of marketing campaigns. An image can appear straightforward at first, but different meanings are perceived depending on how an individual looks at the relationship between elements, and from what associations are drawn upon or to the emotions the image elicits (Manghani, 2013). The categorization of images in IMC (Caywood & Langrehr, 1995) provides a conceptual framework

for interpreting connotative and denotative values that can be attributed to Roland Barthes (Edgar & Rutherford, 2012).

Chapter III: Methodology

Restatement of the Problem

Consumer influence in agricultural production has grown over the years (MacDonald et al., 2004) as a result of technological developments, increase of consumer influence in agricultural production, and U.S. farming's integration into national and global markets (Dimitri et al., 2005). Consumers have become more time-pressed and prosperous, which creates new burdens on the farming sector (MacDonald et al., 2004). However, efforts to meet these new and challenging demands have led to new relationships between food producers, processors, and retailers (MacDonald et al., 2004). In the agriculture industry, companies must effectively communicate with their present and potential customers. Demographics consideration is an important factor to successful advertising. A message should be structured so that it fits the targeted audience (Goodwin & Rhoades, 2009; Telg & Irani, 2012; Weinreich, 2011). Most check-off programs lack creativity in message development and delivery process to a targeted audience group (Ward, 2006).

Restatement of Research Objectives

1. Complete a content analysis of promotional pieces created by TCG as part of ASPB communication campaign targeted to each audience.
2. Complete a visual analysis of promotional pieces created by TCG as a part of ASPB communication campaign targeted to each audience.
3. Determine message consistency of promotional pieces created by TCG as a part of ASPB communication campaign targeted to each audience.
4. Determine the overall quality of promotional pieces created by TCG as part of ASPB communication campaign targeted to each audience.

5. Utilizing target audience members, complete an assessment of promotional pieces created by TCG as part of ASPB communication campaign.

Design of the Study

This study utilized a content and visual analysis based on semiotic theory to analyze promotional pieces in the communications campaign developed for a large commodity board in the southern United States. The general public, animal agriculture producers, and soybean producers were identified as target audiences for the 2012 campaign and were evaluated in a systematic, content-driven approach to assess the potential impact on perceptions of individuals (Edgar & Rutherford, 2012).

Arkansas Soybean Promotion Board hired a full-service, local, regional and national marketing, advertising, and public relations firm (TCG) to develop a promotional communication campaign. Since 1987, TCG has been headquartered in Little Rock, Arkansas serving clients across the nation (TCG, n.d.). Per the agreement reached by the two parties, the firm was tasked to supply the commodity promotion board with the following core campaign deliverables in 2012: a) website, b) booth display, c) educational videos, d) electronic newsletters, e) radio & television segments, f) press releases & event programs, g) print & banner advertisements, and h) logos. Each promotional piece was not targeted to all audiences, however some promotional pieces were targeted to multiple audiences. Of the total number ($N = 53$) of different promotional materials ($n = 42$) was targeted specifically at the general public audience, ($n = 33$) were targeted to soybean producers, and ($n = 11$) were targeted to animal agriculture. A team of communications professionals at the University of Arkansas performed a comprehensive qualitative evaluation of the campaign deliverables produced by the public relations firm. Qualitative data analysis is “primarily an inductive process of organizing data

into categories and identifying patterns and relationships among the categories” (McMillan & Schumacher, 2010, p. 367). The researchers in this study used inductive analysis to synthesize and make meaning from the data in the campaign deliverables by identifying categories and patterns (McMillan & Schumacher, 2010).

Content Analyses

A print code sheet, created by the researchers, was used to analyze promotional materials that contained copy as well as video transcripts. The process of analyzing textual content is systematic and replicable (Edgar & Rutherford, 2012). The print materials were analyzed for keywords in context and emergent themes were identified and then compressed (Gall, Borg, & Gall, 2006; Lincoln & Guba, 1985) into categories based on specific coding rules (Edgar & Rutherford, 2012). Content analysis borders between qualitative and quantitative methods (Lutz & Collins, 1993).

Visual Analyses

A visual coding sheet, created by the researchers, was used for promotional materials that utilized images or visual elements. The visual materials were analyzed denotatively: the contents of the images were broken down by what the researchers immediately saw when looking at the image. Next, the objects in the photo were analyzed for connotation to determine associative value of the photo (Edgar & Rutherford, 2012). “For example, an image of a tropical island would have a basic denotative reading of a tropical location, and a possible connotative reading of a vacation or relaxation and slow living” (Rhoades, 2008, p. 36). This approach created a precise account of how the meanings within images from the campaign were perceived (Rose, 2012). Lutz and Collins (1993) suggested that, if the images are coded carefully, a content

analysis could be used to interpret the cultural meanings of images. Similarly, the video code sheet guided the researchers through identifying the denotative value and connotative values of the visuals representations in each video. Video transcriptions were also coded, as mentioned above, to identify emergent themes. P. Allen Smith videos were not coded for visual reoccurrences due to their lack of visual representation of soybeans and other connotative values.

Message Consistency

Once the content analysis was completed, the emergent themes were used to evaluate the implied message in each piece. After combining themes identified from a promotional piece, the emergent themes were examined to determine the implied message. The implied message was then compared with the intended message outlined by TCG. This process was used to determine message consistency for each promotional piece. Message consistency was categorized into three evaluation types: content message consistency, visual message consistency, and content versus visual message consistency. For content consistency, the message identified from the content analysis, or implied message, was compared to the original message outlined by TCG. The visual message consistency was determined by comparing the identified message from the visual analysis to the original message outlined by TCG. Content versus visual message consistency was evaluated by comparing the implied content analysis to the implied visual analysis message. This process was used to determine if the print and visual message complemented each other as opposed to a comparison to the original message outlined by TCG.

Overall Quality

Promotional materials should not only be assessed for content and messaging appropriateness, but also overall quality (Telg & Irani, 2012). The researchers evaluated the

quality of each individual promotional piece using two quality coding sheets based on industry standards.

Focus Groups

For the past 80 years, researchers from a variety of behavioral sciences have conducted focus groups as a primary data source (Stewart, Shamdasani, & Rook, 2007). A focus group is conducted when a homogenous group of six to twelve people are assembled to participate in an engaging discussion where a moderator is responsible for keeping the discussion on track (Merton, 2008). As compared to statistical research, focus groups are more manageable, and they can be conducted and analyzed more quickly. They are often used to gather consumers' perceptions on products or marketing communications, their lifestyle and purchasing history, or concerns (Barnard & Parker, 2012; Rice & Atkin, 2013; Weinreich, 2011). They also provide insight into the dynamics that can affect an "individual's perceptions, information processing, and decision making" (p. 9) within a group with respect to behavior (Stewart et al., 2007).

Four focus groups were conducted among each of the three audiences. One focus group was conducted for both animal agriculture producers and soybean producers, while two focus groups were conducted for the general public audience. Generally, three or four focus groups are desired to participate in a focus group study (Krueger, 1998a). Examples of promotional materials from the 2012 campaign, representing the various types of promotional materials and quality levels, were shown and discussed among the group. The participants were asked to record their initial thoughts of each promotional piece on the designated index card. After all participants had ample time to construct their initial thoughts, the group discussion was initiated.

Data Collection

TCG provided the promotional materials on a USB drive. Files and promotional pieces were separated by target audience within the drive using the communications campaign plan provided by TCG. The message (if provided), channel, target audience, and where and when the promotional piece was distributed were also included on the drive. All completed code sheets were stored in a secure location at the University. The data from the code sheets were entered into a Microsoft Excel© document with each audience designated on a separate worksheet. Each worksheet contained cells with values for respective promotional item, outlined message, intended message, and quality measures.

Focus groups can provide an ideal setting for “eliciting information on the campaign’s influences in peer groups and for generating ideas on how to improve the program” (Weinreich, 2011, p. 275). Two focus groups were conducted in Little Rock, Arkansas on April 25 and 26, 2013 with members of the general public target audience. The first group was comprised of 16 adults representing various ages, races, and gender. The second focus group consisted of seven mothers with homeschooled children.

On May 2, 2013 one exploratory focus group with six animal agriculture producers was conducted in Fayetteville. Focus group methodology was followed though only six of the 15 animal agriculture producers recruited attended.

On August 1, 2013 one exploratory focus group with five young soybean producers was conducted in Stuttgart. Focus group methodology was followed though only five of the nine young soybean producers recruited attended.

All focus groups participants were a representative sample of the population targeted and were recruited using standard methodology by Cooperative Extension team members. Also, all

participants were provided childcare (in the second group), a meal, and a \$50 gift card for participating in the focus group. This is a standard practice in focus group research and helps increase recruitment and retention of participants (Morgan, 1998).

Participants' index cards were collected at the end of the focus groups. The index cards were taken back to the University where a student employed the transcribed the data for future content analysis. The index cards were stored in a secure location at the University. Participant identifiers could not be added due to unforeseeable technological issues.

Subjects

The focus group participants were recruited using multiple methods to engage the desired stratified targeted participants, representing a purposeful sample of the population. Cooperative Extension team members developed recruitment protocols specific to each target audience, and Dr. Lynn Wilson coordinated all focus group recruitment. Participants were required to sign a consent form prior to participating in the focus groups. Participants were also asked to complete a short demographics survey at the end of the focus groups, but before receiving participation incentives. The Institutional Review Board at the University of Arkansas approved the moderator guides, consent form, and demographic survey prior to contacting subjects or constructing focus groups. A copy of the IRB Approval can be found in Appendix A, copy of the consent form can be found in Appendix B, and a copy of the demographics survey can be found in Appendix C. These materials were collected by the researchers at the end of the focus group and stored along with the participants' index cards.

General Public

Cooperative Extension team members recruited subjects for two separate general public focus groups. The first group targeted an urban general public audience through naturally occurring groups with the desirable stratified characteristics to ensure gender, racial, and professional diversity. Participant eligibility included: 25-65 years of age (male or female), possess no background in agriculture, cannot be employed by a media company, cannot be employed by the University of Arkansas (U of A) system or any of its affiliates, must live in central Arkansas, and have diverse occupations. A flyer was developed to facilitate recruitment of participants in targeted locations including: work-sites, churches, and neighborhoods. See Appendix D for the general public group one flyer. Proceeding identification of participants, Dr. Wilson followed-up with each one individually to ensure participant eligibility and describe the focus group protocol such as the process, date, time, and compensation. The second focus group targeted participants consisting of young mothers who home-school children. See Appendix E for the general public group two flyer. Arkansas 4-H Center faculty member, Wanda Curry, partnered with Dr. Wilson to provide initial focus group recruitment information to mothers who had children participating in 4-H educational programs. Participant eligibility included: women 45 years old or younger, no connections to agricultural businesses, must live in central Arkansas, have young children, home-school their children, and cannot be employed by the U of A system or any of its affiliates. Again, Dr. Wilson followed-up with each one individually to ensure participant eligibility and describe the focus group protocol such as the process, date, time, and compensation.

A second focus group was conducted to recruit young soybean producers. Dr. Chuck Wilson, Director of the Rice Research and Extension Center, and Chuck Capps, Arkansas

County Extension Staff Chair, initially identified participants. Participant eligibility included: 40 years or younger (male or female), current soybean producer, must live in Arkansas County, and cannot be employed by the U of A system or its affiliates. Proceeding identification of participants, Dr. Wilson followed-up with each one individually to ensure participant eligibility and describe the focus group protocol such as the process, date, time, and compensation.

Soybean Producers

The third focus group was conducted to recruit animal agriculture producers. Bernie Kurtz, Washington County Extension Staff Chair, initially identified participants. Participant eligibility included: 40 years or younger (male or female), current animal agriculture producer, must live in northwest Arkansas, and cannot be employed by the U of A system or any of its affiliates. Proceeding identification of participants, Dr. Wilson followed-up with each one individually to ensure participant eligibility and describe the focus group protocol such as the process, date, time, and compensation.

Animal Agriculture Producers

Focus group participation posed a problem in two of the focus groups conducted. Young soybean producers and animal agriculture producers were an important source of information collection through focus group research. However, the group posed challenges due to the small number in the sample and scheduling difficulties. Though standard methodology by the Cooperative Extension team members was followed to recruit participants from both audiences, the results yielded fewer participants than desired from the soybean producer audience and animal agriculture audience. The atmosphere invited participants to speak freely and provide honest feedback. Though the results are not generalizable to an entire population, an inside look

at what members of an audience might be thinking, good or bad is given and provide initial feedback from this underrepresented group.

Instrumentation

Print Code Sheet

A print code sheet, created by the researchers, was used to analyze promotional materials that contained copy as well as video transcripts. The print materials were analyzed for keywords in context and emergent themes were identified and then compressed (Gall et al., 2006; Lincoln & Guba, 1985) into categories based on specific coding rules (Edgar & Rutherford, 2012). A copy of the print code sheet can be found in Appendix F.

Visual Code Sheet

A visual coding sheet, created by the researchers, was used for promotional materials that utilized images or visual elements. The visual materials were analyzed denotatively: the contents of the images were broken down by what the researchers immediately saw when looking at the image. Next, the objects in the photo were analyzed for connotation to determine associative value of the photo (Edgar & Rutherford, 2012). Video transcriptions were also coded, as mentioned above, to identify emergent themes. A copy of the visual code sheet can be found in Appendix G and a copy of the video code sheet can be found in Appendix H.

Quality Code Sheets

Two code sheets were developed by the researchers to determine quality of each promotional piece. The first sheet has sections for images, design, and video. Quality areas were based on accepted professional standards. Image quality was based on the use of accepted professional photography principles including focus, angles, rule of thirds, lines, and depth of

field. For design, common design principles were used for evaluating each promotional piece including balance, proportion, order, contrast, similarity, and unity. Video quality was determined by the use of video shot composition, content, and video quality (Telg & Irani, 2012). Researchers identified the image composition used. Next, the researchers identified the design composition used in the piece. The video portion of the first code sheet was used to identify the types of shots used and take an inventory of the visuals.

Overall, the goal of the first code sheet was to establish a frame of reference for the second quality sheet. The second quality sheet was developed as a way for the researchers to assign a numerical rating to the quality of the piece. The copy, images, design, video, and/or audio elements of each piece was ranked on a 5-point Likert-type scale from 1 (poor quality) to 5 (excellent quality). Images, design, and video were assigned a value based on previous standards used and noted in the first quality sheet. Copy was judged based on appropriate use of Associated Press (AP) style, grammar, mechanics, and flow. Finally, audio quality was based on background noise/noise reduction, normalized signal, and power of expression (Di Muro, 2013). A copy of the quality code sheets can be found in Appendix I.

What We Know Code Sheet

A What We Know code sheet was created to establish basic, known information on the promotional piece being evaluated. The sheet included areas for: (a) outlined objective, (b) audience, (c) outlined message, (c) channel, (d) run time, (e) perceived message, (f) key themes, and (g) overall quality. Perceived message, key themes, and overall quality were established after the analyses had been completed and served as a record for information. The What We Know Code Sheet can be found in Appendix J.

Focus Group Moderator Guide

Professors in the Department of Agricultural Education, Communication and Technology (AECT) who were experienced in focus group research assisted with development of the questioning route that best assessed the promotional pieces targeted to each audience. Consistency is a general rule to follow when conducting focus groups (Krueger, 1998b). A focus group moderator guide was developed for focus groups to maintain consistency by the researchers. The guide was consistent throughout all focus groups with a slight modification to fit each target audience. The general public focus groups included exploratory questions about the celebrity endorser, P. Allen Smith, and promotional items produced by him or his team. These questions were not included in the animal agriculture producers or soybean producers group because P. Allen Smith and his promotional pieces were not targeted to those audiences.

Participants have an unconscious two-hour limit for physiological activity (Krueger, 1998b). The moderator guide included time slots allotted for each discussion point. The time limits were dependent upon the promotional piece and were used to facilitate the focus group to enforce the two-hour physiological time limit.

One of the valuable features of a focus group is the utilization of open-ended questions (Krueger, 1988b). "Open-ended questions allow the respondents to determine the direction of the response" (Krueger, 1998b, p. 31). Individuals participated in open-ended questioning by recording their initial thought and then discussing their opinions as a group without restrictions. There were little differences in the focus group moderator guide among the three audiences. However, there was one slight difference in the general public focus groups that was not in the other focus groups. Perceptions of P. Allen Smith and his promotional pieces were only assessed in the general public audience, because he was not identified as a celebrity endorser in the other

two audience groups. A copy of the general public focus group moderator guide can be found in Appendix K and a copy of the moderator guide for the other two groups can be found in Appendix L.

The group was provided with a print and electronic copy of the logo, print advertisement, and banner display. The radio advertisement, television commercial, website, and video recipe (only viewed in general public focus groups) were projected onto a screen. Finally, promotional materials such as booklets or measuring cup were provided to the group and discussed. A list of the each promotional piece with descriptions viewed in the focus group can be found in Appendix M as images could not be published due to copyright restrictions.

Data Analysis

Content and Visual Analyses

Semiotic interpretation is a valuable and necessary process, because “a brand is only as good as its perception in the minds of its target audience” (Knapp, 1994, p. 176). This study was restricted to the general public, animal agriculture producers, and soybean producers’ audience groups targeted in a communications campaign for a large commodity promotion board in the southern United States. There were 42 promotional pieces developed for the general public audience, 33 pieces were developed for the soybean producers’ audience, and 11 pieces were developed for animal agriculture producers that could be categorized as print media, visual, video, and/or audio pieces. The previously mentioned quality measures were used to calculate the mean and standard deviation for print, images, design, video, and audio, and to determine the overall scores for each promotional piece using Microsoft Excel© 2011. Not all areas were represented in each promotional piece and overlap in certain promotional pieces was common and assessed for accordingly. See Appendix N for a list of the type of analysis used for each

promotional piece in the general public audience in Table N1, soybean producers' audience in Table N2, and animal agriculture producers in Table N3.

The content and visual analyses allowed for emergent themes and occurrences to be identified in the promotional materials according to Lincoln and Guba's (1985) constant comparative method. Words and passages were coded in their original context (Creswell, 1998), and key themes emerged that characterized the promotional pieces and their corresponding intended messages used to target the general public, soybean producers, and animal agriculture producers.

Message Consistency

The key themes were then combined to produce an outlined message that the audience could have interpreted from the piece. The message's consistency was determined when the outlined message was compared to the message intended by the third-party communications group (which was expressed in the group's original campaign plan). Promotional pieces included either a content message or visual message. This process was repeated to determine message for one or both categories. Then, those promotional pieces containing both a content message and visual messages, were compared to determine message consistency between the two analyses. Again, content evaluation for the audiences can be found in Appendix N.

Overall Quality

The first sheet has sections for images, design, and video. Quality areas were based on accepted professional standards. Overall, the goal of the first code sheet was to establish a frame of reference for the second quality sheet. The second quality sheet was developed as a way for the researchers to assign a numerical rating to the quality of the piece. The quality of each

promotional piece was rated on a 5-point Likert-scale. Quality characteristics of agricultural communications media as suggested by Telg and Irani (2012) were used as standards in evaluating individual pieces. The mean quality ratings and their standard deviations were calculated for print, images, design, video, and audio, and were used to determine an overall quality score for each piece using Microsoft Excel© 2011. See Appendix O for a list of the type of quality ranked for each promotional piece in the general public audience in Table O1, soybean producers' audience in Table O2, and animal agriculture producers' in Table O3.

Focus Groups

Focus group participants recorded their initial thought of each promotional material on an index card and then discussed the piece as a group. The focus groups were recorded; the recordings were transcribed for content analysis to develop emergent themes. The index cards were analyzed using content analysis and key themes emerged. Analysis was thematic, using open and axial coding methodology (Lincoln & Guba, 1985; Strauss & Corbin, 1998) in which general themes were identified (open coding) and further refined through deeper examination into more specific themes (axial coding).

Inter-rater reliability

Prior to completion of content evaluation of the campaign, the researcher and a peer researcher independently assessed four promotional pieces: a print ad, logo, press release, and event sign. Then the researchers compared their individual analyses, checked their agreement, and established a percentage of reliability. This process was repeated until the researchers consistently averaged above 70% of interpretations in agreement. Agreement is established by evaluating how often two or more researchers agree on what they have analyzed (McMillan &

Schumacher, 2010). Usually, there is a level of consensus between qualitative researchers, but, often, the way the researchers individually identify themes is different (Armstrong, Gosling, Weinman & Marteau, 1997). The researchers in this study originally identified similar themes in different ways, but after discussion and repeated analyses, agreement and like-mindedness were reached. Assessment criteria were defined to increase consistency and aid in replication of this study. Doing so ensures two coders using the same set of codes can produce the same results from the same set of images (Rose, 2011). Ultimately, because the researchers found a high level of agreement with an inter-rater reliability of 87.52 %, they have established consistency in their evaluation (McMillan & Schumacher, 2010). A panel of faculty advisors consisting of two agricultural communications professors and one instructor oversaw this process.

Credibility, Transferability, Dependability, & Confirmability

Lincoln and Guba's (1985) influential work identified that qualitative studies should achieve "trustworthiness; a study that represents as closely as possible as perspectives of the research participants" (Lietz & Zayas, 2010, p. 4). They addressed this idea by developing four concepts that cooperate to achieve trustworthiness. Credibility, transferability, dependability, and confirmability provide guidelines for practitioners' evaluation of qualitative studies" (Lietz & Zayas, 2010). All aspects may not be needed to achieve a high degree of trustworthiness, but authentic data collection procedures must be followed before an "accurate representation of participants' perspectives" (Lietz & Zayas, 2010, pp. 4-5) can be determined.

Credibility is the degree to which the findings represent the meaning of research participants (Lincoln & Guba, 1985). Member checking is one of the most important strategies to increase trustworthiness and credibility in qualitative studies (Lietz & Zayas, 2010). Member checking is vital when there is collaboration with research participants (Creswell & Miller, 2000)

and helped achieve credibility for this study. A panel of faculty advisors consisting of two agricultural communications professors and one instructor oversaw this process. Member checking occurred at the end of each focus group when the moderator summarized the emergent themes that were represented in each group.

Transferability is the degree to which the findings are applicable to research area (Lincoln & Guba, 1985). Generally qualitative studies do not seek generalizability, however transferability is achieved when the findings are applicable to another setting. The methodology and results of this study could guide similar research in the future (Lietz & Zayas, 2010).

Dependability is the degree to which research procedures are documented (Lincoln & Guba, 1985). The documentation should be accessible over a long period of time. This study achieved dependability by keeping electronic transcriptions of all focus groups and interviews (Lietz & Zayas, 2010). Participants' demographic surveys and index cards from the focus groups were stored as an electronic copy complete with data.

Confirmability is the ability of others to validate the findings (Lincoln & Guba, 1985). The findings and the data are linked to the study. The previous mentioned areas and strategies including member checking and audit trails allow external members to confirm the research procedures and results (Lietz & Zayas, 2010). All original data including coding sheets, index cards, and transcriptions were kept to achieve confirmability.

The focus group moderator scripts, content and visual code sheets, and demographics survey were accessed for face and content validity by a panel of faculty advisors consisting of two agricultural communications professors and one instructor.

Chapter IV: Results and Findings

Content Analysis

Textual content analysis is systematic and replicable (Edgar & Rutherford, 2012). The print materials were analyzed for keywords in context and emergent themes were identified and then compressed (Gall et al., 2006; Lincoln & Guba, 1985) into categories based on specific coding rules (Edgar & Rutherford, 2012). Promotional pieces from each audience, that were evaluated using a print code sheet, were analyzed for content themes.

General Public

There were 27 different themes with 771 themes occurrences identified in content pieces within the general public group. All emergent themes are listed in Table 1 by frequency order. *Celebrity endorsements* was the most saturated theme with 21.01%. The next four most frequently used were identified as: *Promotion of board* (13.23%), *For use in food products* (8.56%), *How soybeans are produced* (8.17%), and *Soybeans contribute to Arkansas agriculture* (6.49%).

Table 1

Emergent Content Themes and Occurrences Identified in the General Public Promotional Pieces (n = 33)

Content Themes	<i>n</i>	%
Celebrity endorsements	162	21.01
Promotion of board	102	13.23
For use in food products	66	8.56
How soybeans are produced	63	8.17
Soybeans contribute to Arkansas agriculture	50	6.49
Diversity of soybeans	38	4.93
General benefits to Arkansas	26	3.37
Benefits to Arkansas economy	25	3.24
Value of educating about soybeans	23	2.98

Table 1 (continued)

Content Themes	<i>n</i>	%
For use in common household products	22	2.85
Economic value to consumers	20	2.59
Promotion/Use of slogan	19	2.46
Soybeans are grown in Arkansas	18	2.33
For use in energy products	18	2.33
For use in animal products	18	2.33
Soybeans are healthy for consumers	18	2.33
Soybeans are environmentally sustainable	18	2.33
Soybeans contribute to animal agriculture	16	2.08
Human benefits	10	1.30
Research is valuable to production	9	1.17
Partnerships are important	8	1.04
Soybeans are delicious to consumer tastes	7	0.91
Technology improved production	7	0.91
Bean2Blog is an educational event	3	0.39
For use in industrial products	2	0.26
ASPB funds post-secondary education	2	0.26
United Soybean Board Check-off program	1	0.13
Total	771	100.00

Soybean Producers

There were 24 different themes and 348 theme occurrences identified within the producers group print materials. The most identified theme, in the promotional pieces for the soybean producers' audience, *Promotion of board* with 16.38% saturation of the theme in all promotional pieces used to target this group. The next four most frequently identified themes were: *How soybeans are produced* (10.06%), *Diversity of soybeans* (8.33%), *For use in food products* (7.47%), and *Soybeans are grown in Arkansas* (6.61%). To view the remaining themes with corresponding frequencies refer to Table 2.

Table 2

Emergent Content Themes and Occurrences Identified in the Soybean Producers Promotional Pieces (n = 19)

Content Themes	<i>n</i>	%
Promotion of board	57	16.38
How soybeans are produced	35	10.06
Diversity of soybeans	29	8.33
For use in food products	26	7.47
Soybeans are grown in Arkansas	23	6.61
Benefits to Arkansas economy	23	6.61
General benefits to Arkansas	18	5.17
Human benefits	18	5.17
For use in energy products	16	4.60
For use in animal products	16	4.60
Promotion/Use of slogan	14	4.02
Soybeans contribute to Arkansas agriculture	12	3.45
Technology improves production	11	3.16
Research is valuable to production	10	2.87
Soybeans contribute to animal agriculture	8	2.30
For use in common household products	6	1.72
Value of educating about soybeans	5	1.44
Soybeans are environmentally sustainable	5	1.44
Economic value to consumers	5	1.44
Partnerships are important	3	0.86
For use in industrial products	3	0.86
Celebrity endorsements	3	0.86
ASPB funds post-secondary education	1	0.29
United Soybean Board Check-off	1	0.29
Total	348	100.00

Animal Agriculture Producers

There were 20 different themes with 177 theme occurrences identified within the producers' group print material assessments. The most identified theme, in the promotional pieces for the animal agriculture audience, *Benefits Arkansas economy* with 10.73% saturation of the theme in all print promotional pieces used to target this group. The next four most frequently identified themes were: *Promotion of board* (8.47%), *For use in food products* (8.47%),

Diversity of soybeans (7.91%), and *For use in animal feed products* (7.34%). To view the remaining themes with corresponding frequencies refer to Table 3.

Table 3

Emergent Content Themes and Occurrences Identified in the Animal Agriculture Promotional Pieces (n = 8)

Content Themes	<i>n</i>	%
Benefits Arkansas economy	19	10.73
Promotion of board	15	8.47
For use in food products	15	8.47
Diversity of soybeans	14	7.91
For use in animal feed products	13	7.34
For use in energy products	13	7.34
Human benefits	12	6.78
General benefits to Arkansas	12	6.78
Soybeans are grown in Arkansas	12	6.78
How soybeans are produced	9	5.08
Promotion/Use of slogan	9	5.08
Soybean contribute to Arkansas agriculture	8	4.52
Soybeans contribute to animal agriculture	6	3.39
For use in common household products	5	2.82
Economic value to consumers	5	2.82
Soybeans are environmentally sustainable	4	2.26
Research is valuable to production	2	1.13
For use in industrial products	2	1.13
Technology improved production	1	0.56
United Soybean Board Check-off	1	0.56
Total	177	100.00

Visual Analysis

The visual materials were analyzed denotatively: the contents of the images were broken down by what the researchers immediately saw when looking at the image. Next, the objects in the photo were analyzed for connotation to determine associative value of the photo (Edgar & Rutherford, 2012). Promotional pieces from each audience, that were evaluated using an image code sheet, were analyzed for visual themes.

General Public

There were 21 different themes with 232 themes occurrences identified within visual pieces of the general public group. All emergent themes are listed in Table 4 by frequency order. *How soybeans are produced* was the most saturated theme with 30.17%. The next four most frequently observed themes were: *Soybeans are grown in Arkansas* (12.93%), *Promotion of board* (10.34%), *Soybeans contribute to animal agriculture* (7.33%), and *For use in food products* (6.47%).

Table 4

Emergent Visual Themes and Occurrences Identified in the General Public Promotional Pieces (n = 23)

Visual Themes	<i>n</i>	%
How soybeans are produced	70	30.17
Soybeans are grown in Arkansas	30	12.93
Promotion of board	24	10.34
Soybeans contribute to animal agriculture	17	7.33
For use in food products	15	6.47
For use in energy products	11	4.74
For use in industrial products	11	4.74
For use in animal products	9	3.88
Soybeans contribute to Arkansas agriculture	7	3.02
Celebrity endorsements	6	2.59
Research is valuable to production	6	2.59
Value of educating about soybeans	5	2.16
Economic value to consumers	5	2.16
For use in common household products	4	1.72
Diversity of soybeans	3	1.29
Bean2Blog is an educational event	3	1.29
Soybeans are environmentally sustainable	2	0.86
Partnerships are important	2	0.86
Benefits to Arkansas economy	1	0.43
United Soybean Board Check-off program	1	0.43
Total	232	100.00

Soybean Producers

There were 19 different themes and 185 theme occurrences identified within the producers group visual materials. The most identified theme, in the promotional pieces for the soybean producers' audience, *How soybeans are produced* with 17.30% saturation of the theme in all visual promotional pieces used to target this group. The next four most frequently identified themes were: *Soybeans are grown in Arkansas* (12.97%), *Promotion of board* (11.35%), *Promotion/use of slogan* (11.35%), and *For use in food products* (7.47%). To view the remaining themes with corresponding frequencies refer to Table 5.

Table 5

Emergent Visual Themes and Occurrences Identified in the Soybean Producers Promotional Pieces (n = 23)

Visual Themes	<i>n</i>	<i>%</i>
How soybeans are produced	32	17.30
Soybeans are grown in Arkansas	24	12.97
Promotion of board	21	11.35
Promotion/Use of slogan	21	11.35
For use in food products	14	7.57
Soybeans contribute to animal agriculture	13	7.03
For use in industrial products	10	5.41
For use in energy products	9	4.86
For use in animal products	9	4.86
Soybeans contribute to Arkansas agriculture	9	4.86
Research is valuable to production	7	3.78
Diversity of soybeans	5	2.70
For use in common household products	3	1.62
Benefits to Arkansas economy	2	1.08
General benefits to Arkansas	2	1.08
Value of educating about soybeans	1	0.54
Soybeans are environmentally sustainable	1	0.54
Partnerships are important	1	0.54
United Soybean Board Check-off	1	0.54
<i>Total</i>	<i>185</i>	<i>100.00</i>

Animal Agriculture Producers

There were 16 different themes with 160 theme occurrences identified within the producers' group visual materials. The most identified theme, in the promotional pieces for the animal agriculture audience, *How soybeans are produced* with 21.58% saturation of the theme in all visual promotional pieces used to target this group. The next four most frequently identified themes were: *Soybeans are grown in Arkansas* (10.00%), *Soybeans contribute to animal agriculture* (8.95%), *Promotion of board* (8.42%), and *For use in food products* and *For use in animal feed products* tied for fifth (6.32%). To view the remaining emergent themes with corresponding frequencies refer to Table 6.

Table 6

Emergent Visual Themes and Occurrences Identified in the Animal Agriculture Promotional Pieces (n = 9)

Visual Themes	<i>n</i>	%
How soybeans are produced	41	21.58
Soybeans are grown in Arkansas	19	10.00
Soybeans contribute to animal agriculture	17	8.95
Promotion of board	16	8.42
For use in food products	12	6.32
For use in animal feed products	12	6.32
For use in industrial products	11	5.79
For use in energy products	8	4.21
Research is valuable to production	7	3.68
Human benefits	5	2.63
Soybean contribute to Arkansas agriculture	4	2.11
For use in common household products	3	1.58
Soybeans are environmentally sustainable	2	1.05
Benefits Arkansas economy	1	0.53
Diversity of soybeans	1	0.53
United Soybean Board Check-off	1	0.53
Total	160	100.00

Content Message Consistency

General Public

In the general public focused communication content and visual analysis, 42 promotional pieces were analyzed. Thirty-two pieces utilized a content analysis. The promotional pieces were assessed to find implied messages via the content ($n = 32$) analysis. Twenty-two of the 32 content promotional pieces consistently communicated the message outlined by TCG in the original plan. Table 7 depicts the message consistency found in the promotional pieces targeted to the general public audience. Researchers only found one implied message that did not match the intended message in content promotional pieces. However, nine of the messages in the content promotional pieces did not have an outlined message in the original plan for comparison.

Table 7

Content Message Consistency Based on Outlined Message as Compared to the Intended Message for the General Public Audience (n = 32)

Message	<i>n</i>	%
Consistent	22	68.75
Inconclusive	9	28.13
Inconsistent	1	3.12
Total	32	100.00

Note. Inconclusive means there was no intended message for comparison.

Soybean Producers

In the soybean producers' analysis, 33 promotional pieces were analyzed to determine message consistency. Nineteen pieces utilized a content message. The promotional pieces were assessed to find implied messages via the content ($n = 19$) analysis. Nine of the 19 content promotional pieces consistently communicated the intended message outlined by TCG. Table 8 depicts the message consistency found in the promotional pieces targeted to the soybean producers' audience. Researchers found one implied message that did not match the intended

message in content promotional pieces. However, nine of the messages in the content promotional pieces did not have an outlined intended message for comparison.

Table 8

Content Message Consistency Based on Outlined Message as Compared to the Intended Message for the Soybean Producers Audience (n = 19)

Message	<i>n</i>	%
Consistent	9	47.37
Inconclusive	9	47.37
Inconsistent	1	5.26
Total	19	100.00

Note. Inconclusive means there was no intended message for comparison.

Animal Agriculture Producers

In the animal agriculture analysis, 11 promotional pieces were analyzed to determine message consistency. Eight promotional pieces utilized a content message. The promotional pieces were assessed to find implied messages via the content (*n* = 8) analysis. Four of the eight promotional pieces consistently communicated the message outlined by TCG. Table 9 depicts the message consistency found in the promotional pieces targeted to the animal agriculture producers' audience. Researchers found zero implied messages that did not match the intended message in promotional pieces.

Table 9

Content Message Consistency Based on Outlined Message as Compared to the Intended Message for the Animal Agriculture Audience (n = 8)

Message	<i>n</i>	%
Consistent	4	50.00
Inconclusive	4	20.00
Inconsistent	0	0.00
Total	8	100.00

Note. Inconclusive means there was no intended message for comparison.

Visual Message Consistency

General Public

In the general public analysis, 42 promotional pieces were analyzed to determine message consistency. Twenty-four pieces utilized a visual message. The promotional pieces were assessed to find implied messages via the visual ($n = 24$) analysis. Sixteen of the 24 visual promotional pieces consistently communicated the message originally outlined by TCG. Table 10 depicts the message consistency found in the promotional pieces targeted to the general public audience. Researchers found four implied message that did not match the intended message in visual promotional pieces. However, four of the messages in the content promotional pieces did not have an outlined message for comparison.

Table 10

Visual Message Consistency Based on Outlined Message as Compared to the Intended Message for the General Public Audience (n = 24)

Message	<i>n</i>	%
Consistent	16	66.67
Inconclusive	4	16.67
Inconsistent	4	16.67
Total	24	100.00

Note. Inconclusive means there was no separate message for comparison.

Soybean Producers

In the soybean producers' analysis, 33 promotional pieces were analyzed to determine message consistency. Twenty-five pieces utilized a visual message. The promotional pieces were assessed to find implied messages via the visual ($n = 25$) analysis. Fifteen of the 25 visual promotional pieces consistently communicated the message originally outlined by TCG. Table 11 depicts the message consistency found in the promotional pieces targeted to the soybean producers' audience. Researchers found three implied message that did not match the intended

message in visual promotional pieces. However, seven of the messages in the content promotional pieces did not have an outlined message for comparison.

Table 11

Visual Message Consistency Based on Outlined Message as Compared to the Intended Message for the Soybean Producers Audience (n = 25)

Message	<i>n</i>	%
Consistent	15	60.00
Inconclusive	7	28.00
Inconsistent	3	12.00
Total	25	100.00

Note. Inconclusive means there was no intended message for comparison.

Animal Agriculture Producers

In the animal agriculture analysis, 11 promotional pieces were analyzed to determine message consistency. Nine promotional pieces utilized a visual message. The promotional pieces were assessed to find implied messages via the visual analysis. Seven of the nine promotional pieces consistently communicated the message originally outlined by TCG in both the content analysis. Table 12 depicts the message consistency found in the promotional pieces targeted to the animal agriculture producers’ audience. Researchers found zero implied messages that did not match the intended message in promotional pieces. However, two of the messages in the content promotional pieces did not have an outlined message for comparison.

Table 12

Visual Message Consistency Based on Outlined Message as Compared to the Intended Message for the Animal Agriculture Audience (n = 9)

Message	<i>n</i>	%
Consistent	7	77.78
Inconclusive	2	18.18
Inconsistent	0	0.00
Total	9	100.00

Note. Inconclusive means there was no separate message for comparison.

Content vs. Visual Message Consistency

General Public

To evaluate the consistency of the content message compared to the visual message, researchers compared the implied content and visual message. Of the total promotional pieces targeted to the general public audience ($N = 42$), 14 ($n = 14$) promotional pieces utilized a content and visual message for comparison. Researchers found nine promotional pieces' messages complemented the other. However, five messages were deemed as inconsistent. Table 13 depicts message consistency for content implied message compared to the visual implied message.

Table 13

Consistency of Content Message Compared to Visual Message to the Intended Message for the General Public Audience (n = 14)

Message	<i>n</i>	%
Consistent	9	64.29
Inconsistent	5	35.71
Total	14	100.00

Soybean Producers

To evaluate the consistency of the content message compared to the visual message, researchers compared the implied content and visual message. Of the total promotional pieces targeted to the soybean producers audience ($N = 33$), 12 ($n = 12$) promotional pieces utilized a content and visual message for comparison. Researchers found five promotional pieces' messages complemented the other. However, seven messages were deemed as inconsistent. Table 14 depicts message consistency for content implied message compared to the visual implied message.

Table 14

Consistency of Content Message Compared to Visual Message to the Intended Message for the Soybean Producers Audience (n = 12)

Message	<i>n</i>	%
Consistent	5	41.67
Inconsistent	7	58.33
Total	12	100.00

Animal Agriculture Producers

To evaluate the consistency of the content message compared to the visual message, researchers compared the implied content and visual message. Of the total promotional pieces targeted to the animal agriculture producers audience (*N* = 11), six (*n* = 6) promotional pieces utilized a content and visual message for comparison. Researchers found two promotional pieces’ messages complemented the other. However, four messages were deemed as inconsistent. Table 15 depicts message consistency for content implied message compared to the visual implied message.

Table 15

Consistency of Content Message Compared to Visual Message to the Intended Message for the Animal Agriculture Producers Audience (n = 6)

Message	<i>n</i>	%
Consistent	2	33.33
Inconsistent	4	66.67
Total	6	100.00

Overall Quality Scores

Quality areas were based on accepted professional standards within the general public audience. Image quality was based on the use of accepted professional photography principles including focus, angles, rule of thirds, lines, and depth of field. For design, common design principles were used for evaluating each promotional piece including balance, proportion, order,

contrast, similarity, and unity. Video quality was determined by the use of video shot composition, content, and video quality (Telg & Irani, 2012). Researchers identified the image composition used in videos. To evaluate the quality of the promotional pieces, researchers used a ranking system with one designating poor quality and five designating excellent quality.

General Public

Professional standards utilized in images, design, and video were recorded for frequency in the general public audience. In the general public audience promotional pieces only ($n = 11$) pieces utilized images. Focus was the most common used photography principle (90.91%), while angles and depth of field were the least common principle. (18.18%). Only ($n = 17$) pieces utilized design practices. Balance was the most common used design principle (88.24%), while order was the least common principle. (0.00%). Fourteen pieces utilized videos. The ASPB logo was shown 13 times (92.86%) in the videos. Only eight videos utilized images. Focus was the most common used photography principle (100.00%), while angles was the least common design principle (0.00%). A record of type was video shot was also recorded and there were ($N = 285$) different video shots during the video promotional pieces. Close up was the most common type of shot (28.42%), while wide was the least common shot (4.91%). Table 16 depicts the frequency and percentages of professional standards utilized for each promotional piece.

Table 16

Professional Standards Utilized in General Public Promotional Pieces (N =42)

Element	<i>n</i>	Composition Used	<i>n</i>	%
Images	11	Focus	10	90.91
		Angles	2	18.18
		Rule of Thirds	3	27.27
		Lines	4	36.36
		Depth of Field	2	18.18
Design	17	Balance	15	88.24
		Proportion	7	41.18
		Order	0	0.00
		Contrast	8	47.06
		Similarity	7	41.18
Video	14	Logo Shown	13	92.86
		Images Used	8	57.14
Video Images	8	Focus	8	100.00
		Angles	0	0.00
		Rule of Thirds	7	87.50
		Lines	6	75.00
		Depth of Field	3	37.50
Video Shots	285	Shots Used	14	100.00
		Close Up	81	28.42
		Cut In	70	24.56
		Cut Away	35	12.28
		Mid	58	20.35
		Full	27	9.47
		Wide	14	4.91

Note. Not all quality categories were represented in each piece.

After averaging the scores for the 42 pieces intended for the general public target audience, the researchers found the overall quality scores for copy, images, design, video, and audio ranged from 2.51 to 3.45 mean score ($SD = .72$ and $.69$, respectively). For a more thorough look at the overall quality of each piece, refer to Table 17. Through analysis, two

promotional pieces were identified as having the potential to misguide readers due to image use of plants (not soybeans) that led the reader to believe they were looking at soybean images. The *Welcome Butch Calhoun* print advertisement and *Welcome to the Bean Brief* electronic newsletter used the image (of a crop, not soybeans, which would lead the reader to believe they were looking at soybean plants in a field). Also, the table top signage utilized a QR code to direct the user to ASPB’s twitter page. However, the QR code directed the user to an inaccurate and inappropriate twitter user. Finally, the *Edamame Food Bank* video was lacking in audio quality due to the extreme amount of background noise present in the video.

Table 17

Overall Quality of Promotional Pieces for the General Public Audience

Categories of Quality Measures	<i>M</i>	<i>SD</i>
Copy	2.96	0.50
Images	3.07	0.39
Design	2.51	0.72
Video	2.83	0.28
Audio	3.45	0.69

Note. 1 = poor, 2 = fair, 3 = average, 4 = very good, and 5 = excellent.

Not all quality measures were represented in each piece.

Soybean Producers

Professional standards utilized in images, design, and video were recorded for frequency in the soybean producers’ audience. In the soybean producers audience only 15 pieces utilized images. Focus was the most common used photography principle (80.00%), while angles was the least common principle. (20.00%). Only 20 pieces utilized design practices. Proportion was the most common used design principle (75.00%), while order was the least common principle. (20.00%). Seven pieces utilized videos, and the ASPB logo was shown seven times (100.00%) in the videos. A record of type of video shot was also recorded and there were ($N = 150$) different video shots during the total ($n = 7$) video promotional pieces. Close up was the most

common type of shot (54.00%), while wide was the least common shot (9.33%). Only six utilized images in the videos. Focus was the most common used photography principle (50.00%), while angles was the least common design principle. (0.00%). Table 18 depicts the frequency and percentages of professional standards utilized for each piece.

Table 18

Professional Standards Utilized in Soybean Producers Promotional Pieces (N = 33)

	<i>n</i>		<i>n</i>	%
Images	15			
		Focus	12	80.00
		Angles	3	20.00
		Rule of Thirds	7	46.67
		Lines	6	40.00
		Depth of Field	5	33.33
Design	20			
		Balance	11	55.00
		Proportion	15	75.00
		Order	0	0.00
		Contrast	11	55.00
		Similarity	7	35.00
Video	7			
		Logo Shown	7	100.00
		Images Used	6	85.71
Video	6	Focus	3	50.00
Images		Angles	0	0.00
		Rule of Thirds	2	33.33
		Lines	2	33.33
		Depth of Field	2	33.33
		Shots Used	7	100.00
Video	150	Close Up	81	54.00
Shots		Cut In	70	46.67
		Cut Away	35	23.33
		Mid	58	38.67
		Full	27	18.00
		Wide	14	9.33

Note. Not all quality categories were represented in each piece.

To evaluate the quality of the promotional pieces, researchers used a ranking system with one designating poor quality and five designating excellent quality. After averaging the scores for the 11 pieces intended for the youth target audience, the researchers found the mean quality scores ranged from 1.96 to 3.08 ($SD = .49$ and $.61$, respectively). For a more thorough look at the overall quality of each piece, refer to Table 19.

Table 19

Overall Quality of Promotional Pieces for the Soybean Producers Audience

Categories of Quality Measures	<i>M</i>	<i>SD</i>
Copy	1.96	0.49
Images	2.48	0.90
Design	2.15	0.66
Video	2.09	0.49
Audio	3.08	0.61

Note. 1 = poor, 2 = fair, 3 = average, 4 = very good, and 5 = excellent. Not all quality categories were represented in each piece.

Animal Agriculture Producers

Professional standards utilized in images, design, and video were recorded for frequency in the animal agriculture producers’ audience. In the animal agriculture producers audience promotional pieces only ($n = 5$) pieces utilized images. Focus, lines, and depth of field were the most common used photography principle (80.00%), while angles was the least common principle. (20.00%). Focus was a common photography principle, and angles was not a common principle practiced across the audiences. Only four pieces utilized design practices. Balance and contrast were the most common used design principle (100.00%), while order was the least common design principle. (0.00%). Four pieces utilized videos, and the ASPB logo was shown four times (100.00%) in the videos. A record of type was video shot was also recorded and there were ($N = 150$) different video shots during the total ($n = 4$) video promotional pieces. Close up

was the most common type of shot (28.42%), while cut away was the least common shot (1.49%). Only two pieces utilized images in the videos. Focus, rule of thirds, lines, and depth of field were the most common used photography principle (100.00%), while angles was the least common design principle. (0.00%). Table 20 depicts the frequency and percentages of professional standards utilized for each promotional piece.

Table 20

Professional Standards Utilized in Animal Agriculture Producers Promotional Pieces (N =11)

	<i>n</i>		<i>n</i>	%
Images	5	Focus	4	80.00
		Angles	1	20.00
		Rule of Thirds	2	40.00
		Lines	4	80.00
		Depth of Field	4	80.00
		Design	4	
		Balance	4	100.00
		Proportion	3	75.00
		Order	0	0.00
		Contrast	4	100.00
		Similarity	2	50.00
Video	4	Logo Shown	4	100.00
		Images Used	2	50.00
Video	2	Focus	2	100.00
Images		Angles	0	0.00
		Rule of Thirds	2	100.00
		Lines	2	100.00
		Depth of Field	2	100.00
		Shots Used	4	100.00
Video Shots	145	Close Up	55	41.04
		Cut In	19	14.18
		Cut Away	2	1.49
		Mid	27	20.15
		Full	23	17.16
		Wide	10	7.46

Note. Not all quality categories were represented in each piece.

To evaluate the quality of the promotional pieces, researchers used a ranking system with one designating poor quality and five designating excellent quality. After averaging the scores for the 11 pieces intended for the youth target audience, the researchers found the mean quality scores ranged from 1.86 to 2.81 ($SD = .64$ and $.62$, respectively). For a more thorough look at the overall quality of each piece, refer to Table 21.

Table 21

Overall Quality of Promotional Pieces for the Animal Agriculture Audience

Categories of Quality Measures	<i>M</i>	<i>SD</i>
Copy	2.33	0.43
Images	2.64	0.98
Design	2.05	0.56
Video	1.86	0.64
Audio	2.81	0.62

Note. 1 = poor, 2 = fair, 3 = average, 4 = very good, and 5 = excellent. Not all quality categories were represented in each piece.

Focus Groups

General Public

Focus group respondents in the general public focus groups (GP1 and GP2) were primarily between ages 31-38, Caucasian females, who did not grow up in a rural community nor has experience on a farm, and an annual income of \$25,001-\$50,000. For a complete list of participant demographics see Table 22.

Table 22

Focus Group Demographics Identified in the General Public Focus Groups (N = 23)

Group Code	Age	Gender	Ethnicity	Grew Up on a Farm or Rural Community	Economic Status ^a	Relative Own Farm	Worked on a Farm	Community Size ^b
GP1	54	F	Cauc.	No	2	No	No	4

Table 22 (continued)

Group Code	Age	Gender	Ethnicity	Grew Up On a Farm or Rural Community	Economic Status ^a	Relative Own Farm	Worked on a Farm	Community Size ^b
GP1	31	F	Afr. Amer.	No	3	No	No	2
GP1	24	F	N. Amer.	No	1	No	No	6
GP1	46	F	Afr. Amer.	No	2	Yes	No	4
GP1	43	M	Cauc.	No	3	No	No	3
GP1	52	F	Cauc.	No	7	No	No	3
GP1	51	F	Cauc.	No	4	No	No	3
GP1	62	M	Cauc.	No	2	Yes	Yes	2
GP1	33	M	Cauc.	No	1	Yes	No	1
GP1	55	F	Cauc.	Yes	7	No	No	4
GP1	33	F	Cauc.	No	5	No	No	2
GP1	55	M	Cauc.	No	6	Yes	No	2
GP1	47	F	Afr. Amer.	Yes	2	Yes	No	4
GP1	60	M	Cauc.	No	2	No	No	2
GP1	45	M	Cauc.	-	3	Yes	No	2
GP1	52	F	Cauc.	No	-	Yes	No	3
GP2	34	F	Cauc.	No	2	-	No	1
GP2	49	F	Afr. Amer.	No	3	No	No	1
GP2	38	F	Cauc.	Yes	3	Yes	No	6
GP2	36	F	Cauc.	No	2	No	No	5
GP2	38	F	Cauc.	No	4	Yes	No	4
GP2	41	F	Cauc.	Yes	3	No	Yes	5
GP2	31	F	Cauc.	Yes	3	Yes	No	6

Note. A "-" indicates there was no response given or the response was invalid.

Note^a. 1 = Under 25,000 2 = 25,001-50,000 3 = 50,001-75,000 4 = 75,001-100,000 5 = 100,001-125,000 6 = 125,001-150,000 7 = 150,000+

Note^b. 1 = 250,000+ 2 = 100,000-249,999 3 = 25,000-99,999 4 = 7,000-24,999 5 = 3,500-6,999 6 = less than 3,500

On April 25 and 26, 2013, two focus groups were conducted in Little Rock with members of the general public target audience. The first group was comprised of 16 adults. The second focus group consisted of seven mothers with homeschooled children. Nine examples of promotional materials from the 2012 campaign were shown and discussed among the group. The focus groups were recorded; the recordings were transcribed for analysis. Results were analyzed and a summary of findings, including participant quotes, can be found in Table 23.

Table 23

Emergent Themes Identified for the General Public Group Focus Groups Participants (N = 23)

Perceptions of	Emergent Themes	Support
Arkansas Soybeans	Soybeans are grown in Arkansas	“Homegrown” [GPG1].
	Benefits Arkansas economy	“Arkansas economy” [GPG2]. “Large business, billions of dollars in revenue” [GPG1].
	Arkansas soybeans are different than soybeans in other states	“Are [soybeans] different in other states” [GPG2]? “Are [Arkansas soybeans] different than others” [GPG1]?
ASPB Logo	Image divides the state between east and west	“It doesn’t give a unity feel, it’s like the soybean will divide” [GPG1].
	Image portrays healthfulness, naturalness, and earthiness	“If the goal [of the logo] is to look very natural state, then I think they achieved it” [GPG2]. “Earthy colors” [GPG1].
	Beans were not recognizable as soybeans	“The two beans on the right are blobbed together and you can’t really tell what it is” [GPG2]. “You can see the state of Arkansas, but you don’t know that’s a soybean” [GPG1].
	Image of state conveyed relationship to Arkansas	“I’ve lived here my whole life and when I see an outline of Arkansas, it catches my attention” [GPG2].
	Text preferred in logo	“[Text logo] looks better with words” [GPG1]. “[Text logo] is much more explanatory” [GPG2].

Table 23 (continued)

Perceptions of	Emergent Themes	Support
Print Advertisement	The corporate look of the ad portrayed distrust	“So what I get from this is corporation. I don’t trust corporation” [GPG2]. “I trust local farmers, I do not trust the commercial feed lot farmers. There is a difference” [GP2].
	Information was general and not specific enough	“There’s not enough emphasis on the health benefits of soybeans. This says it’s not limited to feed production, but all I see that you’re feeding is the chickens and the pigs” [GPG1].
Television Advertisement	Key message was unclear	“I just think more time spent talking about potentials if they use harvesting the potential as their logo. Just being more specific would be great” [GPG2]. “It doesn’t have anything to pull your focus. You see all these different images and it’s just a lot” [GPG1].
	Harvesting the Potential is a positive and well-received slogan	“It’s saying that there is potential for your family and this state to just do so much more. Let’s plant something now with the potential of something bigger coming along” [GPG2]. “I like harvesting the potential” [GPG1].
	Lacked cultural diversity	“I don’t see anyone of any other ethnicity. All I see are men of one color” [GPG2].

Table 23 (continued)

Perceptions of	Themes	Support
Radio Advertisement	Local accent added element of sincerity but lacked proper enunciation	“The accent itself I think was fine and worked well, but I think maybe they could have recorded it several times and maybe had him enunciate a little better. He tends to draw some of the words together and they mix up so we couldn’t really understand” [GPG2].
	Conveyed relationship to Arkansas	“It seemed to me it was very Arkansas. They said this is a local Arkansas farmer fourth generation, they kept mentioning the Arkansas economy so they tried to make it really Arkansas” [GPG2].
Booth Display	Booth lacked visual appeal, interactivity, and incentive to stop	“The whole marketing thing is you have two seconds to grab your attention and get the message. If you look at it and it doesn’t catch your eye, then I’m going to move on to something else especially if you are at a fair with all your kids. Maybe if they had a coloring station out front for kids with soy crayons” [GPG2].
	Free items would have been an incentive to stop at booth	“I was going to say if I was walking by it with my kids I would look and see if there were any neat free toys there” [GPG2].
Video Recipe	P. Allen Smith is recognizable and trustworthy	“He is a horticulturalist, he is always taking about plants, and he is someone from Arkansas that a lot of people know. So if they are going to get someone to represent and agricultural product, I think he is a good match” [GPG2].

Table 23 (continued)

Perceptions of	Themes	Support
Website	Website lacked visual appeal but it was informative	“I wouldn’t say that it is persuasive, but it does look informative” [GPG2].
	Targeted more to soybean producers than consumers	“When I look at this site, it doesn’t promote soybeans, it is more pointed to people that are in the soybean community” [GPG2].
Promotional Items	Promotional items were generally viewed as positive except the hand sanitizer and lip balm	“All the plastic and the erasers and the oven mitts, I like all of those. I am not a big fan of the sanitizer” [GPG2].

Soybean Producers

Focus group respondents in the soybean producer focus group (SPG) were primarily between ages 28-33, Caucasian males, who grew up in a rural community and has experience on a farm and an annual income of \$75,000-\$100,000. For a complete list of participant demographics see Table 24.

Table 24

Focus Group Demographics Identified in the Soybean Producers Focus Group (N = 5)

Group Code	Age	Gender	Ethnicity	Grew Up on a Farm or Rural Community	Economic Status ^a	Relative Own Farm	Worked on a Farm	Community Size ^b
SPG	48	M	Cauc.	Yes	5	Yes	Yes	4
SPG	39	M	Cauc.	Yes	5	Yes	Yes	6
SPG	36	M	Cauc.	Yes	7	Yes	Yes	6
SPG	38	M	N. Amer.	Yes	3	Yes	Yes	6
SPG	39	M	Cauc.	Yes	3	Yes	Yes	6

Note^a. 1 = Under 25,000 2 = 25,001-50,000 3 = 50,001-75,000 4 = 75,001-100,000 5 = 100,001-125,000 6 = 125,001-150,000 7 = 150,000+

Note^b. 1 = 250,000+ 2 = 100,000-249,999 3 = 25,000-99,999 4 = 7,000-24,999 5 = 3,500-6,999 6 = less than 3,500

Young soybean producers were an important source of information collection through focus group research. However, the group posed challenges due to the small number in the population and scheduling. Though standard methodology by the Cooperative Extension team members was followed to recruit participants from the young soybean producer audience, the results only yielded five participants. On August 1, 2013 one exploratory focus group with five young soybean producers was conducted in Stuttgart, AR. Eight examples of promotional materials from the 2012 campaign were shown and discussed among the group. The focus groups were recorded; the recordings were transcribed for analysis. Results were analyzed and a summary of findings, including participant quotes, can be found in Table 25.

Table 25

Emergent Themes Identified for the Young Soybean Producers Focus Group Participants (N = 5)

Perceptions of Arkansas Soybeans	Themes	Support
	Source of income	“I [wrote] a main source of income.”
	Livestock protein source	“It’s a protein source for livestock.”
	Primary Arkansas crop	“Historically soybeans haven’t been a major crop, which has changed, now they’re considered a major crop and source of income.”

Table 25 (continued)

Perceptions of	Themes	Support
ASPB Logo	URL (themiraclebean.com) is standard, but no longer actively used to access websites	“I get tired of the dot com.”
	Represented the statewide impact of soybeans	“The logo represents that the entire state would be involved, coming together to help the producer as a whole and market the crop.”
	Logo not recognized	“Yea, I’ve seen it on some advertising stuff before. I was assuming it was for the Arkansas Plant Board or the Arkansas Soybean Board.”
	Text preferred in logo	“[Text] would be preferred nationwide, because there’s so many people that doesn’t know about agriculture. So many people have never seen a bean like this; they may think Arkansas is divided into three different areas, because they don’t know what a soybean looks like.”
Print Advertisement	The ad is eye-catching	“It’s eye-catching all the uses of soybeans.” “The bold print there is pretty catchy: food, fuel and future.”
	Represents why soybeans are known as the miracle bean	“It’s why they call it the ‘miracle bean,’ it has a lot of uses.”
	Fuel is an important message, but producers needed current information about the status of biofuel production in Arkansas	“Subsidies for biodiesel have been cut so I’d like to know more about that.”

Table 25 (continued)

Perceptions of	Themes	Support
Print Advertisement	Harvesting the Potential is a positive and well-received slogan	“I like the little slogan ‘harvesting the potential.’ It kind of makes you feel good that we’re growing something that’s really used in multiple ways, and every time we find a new use for it it’s creating jobs for other people and helping the economy in more ways than one.”
Television Advertisement	Portrays uses and economic impact of soybeans clear	“It tells the uses in our everyday life and also the economic impact of our state.”
	Correct length	“I like a short commercial.” “The length is great.”
	Message validated by having University experts	“It validated the facts with the people that were in it, ex. Dr. Cartwright.”
	Message was vague and non-descriptive	“It’d be nice to have a little bit more about the new advances we have in soybean production and some of the newer things it’s being used for.”
Radio Advertisement	Not targeted to soybean producers	“The only thing he was focused on was the feed usage.” “If I wasn’t a producer, if I was a consumer buying meat products and what not, that would tell me that most people that have cows and chickens are feeding them soybeans.”
	Key message unclear	“I didn’t know what he was talking about at first, but he finally mentioned soybeans.” “If you weren’t paying attention when he first started talking, you wouldn’t know he was talking about soybeans.”

Table 25 (continued)

Perceptions of	Themes	Support
Radio Advertisement	More information on soybeans role in biodiesel desired	“I think the consumer likes to know about the benefits of soybean in biodiesel, or its place in biodiesel.” “I think the biodiesel message is good.”
Booth Display	Good representative of soybeans	“I think it would catch the attention of someone that’s not related to soybeans or agriculture. They may look at it and say, ‘I didn’t know soybeans were used for that.’”
	Free items are incentive to stop	“It’s human nature that people will pick up anything that’s on that table.”
	Not targeted to producers	“I’d probably look at it and walk on by, because I think I’m educated enough on soybeans.” “I think it would really catch the attention of someone who wasn’t related to agriculture.”
Website	Made no connection between URL on advertisements and site	“I heard the ‘miracle bean dot com’ but I didn’t make the connection or realize it was there.” “Something would have to prompt me to go to that.”
	Found value in site but identified the need for trigger	“Now that I know it’s there I will [visit the site].” “If I get an email that from ASPB or the University that says, ‘Visit our website,’ I would visit that.”
Promotional Items	Viewed positively especially the measuring cup and soybean management guide for producers	”I have the mixing cup. It’s in the back of my truck.” “I received a late season management guide. I pull it up if I have a question or something.”

Table 25 (continued)

Perceptions of	Theme	Support
Promotional Items	USA made items brings credibility and pride	“Everything we do, we like to help America.” “It brings credibility and economic impact. You feel like it’s safer and a better product.”

Animal Agriculture Producers

Focus group respondents in the animal agriculture focus group (AAG) were primarily between ages 28-33, Caucasian males, who grew up in a rural community and has experience on a farm and an annual income of \$75,000-\$100,000. For a complete list of participant demographics see Table 26.

Table 26

Focus Group Demographics Identified in the Animal Agriculture Producers Focus Group (N = 6)

Group Code	Age	Gender	Ethnicity	Grew Up on a Farm or Rural Community	Economic Status ^a	Relative Own/Operate Farm	Worked on a Farm	Community Size ^b
AAG	28	M	Cauc.	Yes	3	Yes	Yes	6
AAG	36	M	Cauc.	Yes	7	Yes	Yes	6
AAG	22	M	Cauc.	Yes	1	Yes	Yes	6
AAG	33	F	Cauc.	Yes	7	Yes	Yes	-
AAG	29	M	Cauc.	Yes	2	Yes	Yes	-
AAG	33	M	Cauc.	Yes	4	Yes	Yes	4

Note. A "-" indicates there was no response given or the response was invalid.

Note^a. 1 = Under 25,000 2 = 25,001-50,000 3 = 50,001-75,000 4 = 75,001-100,000 5 = 100,001-125,000 6 = 125,001-150,000 7 = 150,000+

Note^b. 1 = 250,000+ 2 = 100,000-249,999 3 = 25,000-99,999 4 = 7,000-24,999 5 = 3,500-6,999 6 = less than 3,500

Animal agriculture producers were an important source of information collection through focus group research. However, the group posed challenges due to the small number in the population and scheduling. Though standard methodology by the Cooperative Extension team members was followed to recruit participants from the animal agriculture producer audience, the

results only yielded six participants. On May 2, 2013, one exploratory focus group with six animal agriculture producers was conducted in Fayetteville, AR. Eight examples of promotional materials from the 2012 campaign were shown and discussed among the group. The focus groups were recorded, and the recordings were transcribed for analysis. Results were analyzed and a summary of findings, including participant quotes, can be found in Table 27.

Table 27

Emergent Themes Identified for the Animal Agriculture Focus Group Participants (N = 6)

Perceptions of	Themes	Support
Arkansas Soybeans	For use in animal feed products	“I [thought] the feed ingredients for most of our ruminants in the area and then mainly a delta based crop.” “I thought feed ingredient also, that is the only thing I know about it.”
ASPB Logo	Logo divides the state between east and west	“[Soybean producers] are the brown on the right and the green on the left is the cattle and forestry side.” “The right hand side is where it’s grown, and the left hand side is where it’s fed.”
Print Advertisement	Message was vague and non-descriptive	“It shows the agriculture within the picture, but then in the writing it talks about other things like cosmetic soaps and hand lotions. It doesn’t really show that within the pictures.”
	Not targeted to animal agriculture producers	“Could have used some beef cattle on it.” “Could have used any cattle on it.”
	Ad was too text heavy	“I don’t like text in an ad.” “It is busy, I don’t really like it.”

Table 27 (continued)

Perceptions of	Themes	Support
Print Advertisement	Harvesting the Potential is a positive and well-received slogan	“I thought it was pretty catchy.” “Whether you are a consumer in the agricultural industry, because you can do anything with it on your farm. Or whether you are even an urban consumer, because you can use it for cosmetics soap, tanning lotion, anything. This is such a huge market that you can harvest the potential no matter where you are at.”
	Gas pump handle image did not appear to be a biodiesel gas pump	“Is that even a diesel pump? If it is it should be green.” “I think it would be better if he was filling up a tractor that way you knew for sure it was diesel and there was no question.”
Television Advertisement	Message was vague and non-descriptive	“There are so many things, but what are those things? Give me specific brands, give me something.” “For anyone else from the consumer or someone who doesn’t know a thing about soybeans I didn’t get very much out of it.”
	Not targeted to animal agriculture producers	“They didn’t even mention make feed.” “It is not going to make me go out there and buy feed that has soybean in it.”
	Message served as foundation for future advertisements	“It might be good for the first ad in a series and then follow it up with ads talking about the different uses and use testimonials and things.”

Table 27 (continued)

Perceptions of	Themes	Support
Television Advertisement	Respect older generation but would like to see more success stories of young generation farmers	“I inherited 88 acres and I have learned from mistakes, but I have to go back and swallow my pride and ask the older generation where I need to be to fix it and learn. I respected them, however I would have liked to have seen someone else in there.” “I would rather see someone our age that is talking on how successful they have been and what they have done for me to what to get into it.”
Radio Advertisement	Represented importance to livestock producers	“It is a testimonial ad, which is always good. I think they are some of the best so I give it a thumbs up. You still get that feel good feeling, but you get the feel good feeling maybe not just as a producer but also as a consumer. And it mentioned the main thing, the number one use, which is feed stuff.” “[It] gave some facts to back that up saying that 50 percent of it was used for feed stuff.”
Booth Display	Booth lacked visual appeal, interactivity	“I would want somebody that is going to draw people in there, not to be sexist or stereotypical, but I have been in the business. You have got to have somebody that attracts them there and they need to know the product at the same time.” “If there are two old men sitting there we are probably not going to stop.”

Table 27 (continued)

Perceptions of	Themes	Support
Booth Display	Not targeted to animal agriculture producers	<p>“As a livestock producer just the pictures on the board would not draw me in at all.”</p> <p>“I think the feed aspect should be out here in the middle instead of pushed off to the side because that’s number one right there.”</p>
	Free items would have been an incentive to stop at booth	<p>“[Stopping] depends on what kind of goodies are out there.” “I just want to stop and see if it is made out of soybeans, like is this stuff made out of soybeans too.”</p>
Website	Not targeted to animal agriculture producers	<p>“I don’t see any use on there for me as a livestock producer.” “It is definitely [soybean] producer focused.”</p> <p>“It doesn’t say anything about the feed. For the livestock side. I mean it’s great for the soybean side.”</p>
	Website was not easy to navigate	<p>“I wish [the tabs] were dropdowns.” “I have to read that little bitty tiny print up there and I know it is probably not that small but it needs to be bolder. Make it bigger.”</p>
Promotional Items	Promotional items were generally viewed as positive	<p>“I like the ball cap. I will wear a ball cap until I die and I love that one.”</p>
	Not targeted to animal agriculture producers	<p>“I notice there are no cow heads for the pot holders, we have chickens and pigs and I don’t see any cows.”</p>

Chapter V: Conclusions and Recommendations

This campaign evaluation utilized content and visual analysis and semiotic methodology to gain insight into print, visual, video, and audio media. The print materials were analyzed for keywords in context and emergent themes were identified and then compressed (Gall et al., 2006; Lincoln & Guba, 1985) into categories based on specific coding rules (Edgar & Rutherford, 2012). The semiotic analysis consisted of decoding each image by identifying the connotative and denotative meaning through the signs found in images. Those signs were interpreted to decode the message conveyed by identifying key words found through the analysis. The key words were compressed to create an emergent theme, or message. The outlined message, identified by researchers, was compared to the message intended by TCG, in the original plan, to evaluate message consistency for content, visual, and content versus visual. Semiotic interpretation is a valuable and necessary process, because “a brand is only as good as its perception in the minds of its target audience” (Knapp, 1994, p. 176).

Research Objective One

Complete a content analysis of promotional pieces created by TCG as part of ASPB communication campaign targeted to each audience.

Many of the promotional pieces displayed too many emergent themes and the themes did not accurately represent the intended message. This study supports Caywood and Langrehr’s (1995) notions that advertising can send mixed signs or messages, and the company cannot solely rely on a third-party communications group to interpret the message as would the audience. McQuail’s (2005) view was also supported by this study, when mass communication messages are repurposed in identical forms, the result can be oversaturation in the media and loss of uniqueness. Additionally, due to the influx of mass media research topics, content analyses

have become more popular over the past decade (Wimmer & Dominick, 2003) and essential to the campaign evaluation process.

In the general public audience content analysis ($n = 33$), 27 different emergent themes with 771 theme occurrences were identified. Thus, each piece averaged one theme and 23 theme occurrences. In the soybean producers content analysis ($n = 18$), 24 different emergent themes and 348 theme occurrences were identified. Thus, each promotional piece averaged one theme and 19 theme occurrences. In the animal agriculture producers content analysis ($n = 8$), 20 emergent different themes and 177 theme occurrences were identified. Thus, each promotional piece averaged two different themes and 22 theme occurrences per promotional item.

The top five general public emergent themes were predominantly different than the themes identified in the soybean and animal agriculture producers audience. Only two themes were identified in all three audiences: (1) *Promotion of board* and (2) *For use in food products*. The soybean producers and animal agriculture producers groups' top five emergent themes were almost identical. The fourth most saturated content theme was different for each group; *Soybeans contribute to animal agriculture* was the fourth most saturated theme for soybean producers and *Promotion/use of slogan* for the animal agriculture producers. Only one reference was made to the United Soybean Checkoff in each audience.

It is recommended, by the researchers, to reduce the number of theme occurrences in each promotional piece and the overall number of different themes. An effective and successful message is created based upon the goal of the promotional piece (Telg & Irani, 2012). More time should be spent developing simplified, audience specific messages that represent the most important messages (Weinreich, 2011), as represented in the emergent themes present in ASPB promotional pieces.

A local celebrity endorser, P. Allen Smith, was utilized to establish credibility (Weinreich, 2011) in the general public target audience. However, the celebrity's efforts may not have been effectively managed. Thus, P. Allen Smith promoted his own image more than the ASPB or soybeans by emerging 59% more than the second most saturated theme in the general public audience. It is also recommended that communication groups develop a strategy plan to manage their endorser more effectively and ensure greater saturation of the company and its beliefs.

Research Objective Two

Complete a visual analysis of promotional pieces created by TCG as a part of ASPB communication campaign targeted to each audience.

Visual communications research creates another tool for “understanding perceptions, media influence, and agricultural portrayal” (Tolbert & Rutherford, 2009, p. 18). Overall the number of emergent themes and theme occurrences were less in the visual analysis due to the difficulty to visually represent certain themes or messages. However, multiple emergent themes and occurrences were presented and accounted for in videos.

In the general public audience visual analysis ($n = 23$), 21 different emergent themes with 232 theme occurrences were identified. Thus, each piece averaged one theme and 10 theme occurrences. In the soybean producers visual analysis ($n = 22$), 19 different themes and 185 theme occurrences were identified. Thus, each promotional piece averaged one theme and 8 theme occurrences. In the animal agriculture producers visual analysis ($n = 9$), 16 different themes and 160 theme occurrences were identified. Thus, each promotional piece average two different themes and 17 theme occurrences.

The top five emergent themes were similar across the three audiences. Four emergent themes were identified in the three audiences: *Promotion of board*, *Grown in Arkansas*, *How soybeans are produced*, and *For use in food products*. *Soybeans contribute to animal agriculture* was a top-five emergent theme in the general public and animal agriculture producers audience and *Promotion/use of slogan* was an emergent theme identified the soybean producers audience. Only one reference was made to the United Soybean Checkoff in each audience.

It was also discovered that two promotional pieces used a commodity picture that did not appear to be soybeans promoted by the board. The *Welcome Butch Calhoun* print advertisement and *Welcome to the Bean Brief* electronic newsletter used the image.

Discontinuing the use of the inaccurate or misleading image would help to avoid confusion or misrepresentation. The agriculture industry needs to realize the importance of analyzing images used in marketing, because an inappropriate or manipulated photograph could have devastating economic impact on the agriculture (Edgar & Rutherford, 2012). Also, semiotic analysis should be used to determine the audiences' perception of their communications efforts. Agricultural companies should send appropriate image-based messages to their audiences (Edgar & Rutherford, 2012). If a photograph does not highlight or enhance the message, it should not be used in the piece (Telg & Irani, 2012). Photo captions, or cutlines, can be utilized to provide additional information about the photograph's subject(s) and significance (Telg & Irani, 2012).

Research Objective Three

Determine message consistency of promotional pieces created by TCG as a part of ASPB communication campaign targeted to each audience.

Message consistency was categorized into three evaluation types: content message consistency, visual message consistency, and content versus visual message consistency. Although TCG achieved predominately consistent messaging, several promotional pieces across all audiences lacked an outlined message for comparison. Thus, some of the promotional pieces lacked a means of evaluating the piece to determine overall campaign success. Communications groups cannot demonstrate value in message or investment when no targeted message is outlined for comparison.

For the content message consistency, a total of 59 pieces were evaluated from all three audiences. Thirty-five (59.32%) of the messages were consistent and two (3.39%) messages were inconsistent. However, twenty-two (37.29%) of those messages were deemed as invalid and not eligible for comparison.

For the visual message consistency, a total of 58 pieces were evaluated. Thirty-eight (65.52%) of the messages were consistent and only seven (12.07%) of the messages were inconsistent. However, thirteen (22.41%) of those messages were deemed as invalid and not eligible for comparison.

For the content message versus visual message consistency, a total of 31 pieces were evaluated. Fifteen (48.39%) of the messages were consistently complementary. However, sixteen (51.61%) of those messages were not complementary to each other.

Overall, content and visual messages were predominantly consistent achieving over 50% agreement in both categories. A small percentage (3.39%) and slightly larger percentage (12.07%) of messages portrayed an inconsistent message. However, up to 37.29% of messages

were deemed as inconclusive for the content and visual message consistency in each audience. Thus, these messages possessed no form of evaluation to determine effectiveness of overall campaign.

Content versus visual message consistency was almost an even split between consistent and inconsistent messaging. In several promotional pieces, for example the *Harvesting the Potential* print advertisement, one meaning was derived from the content analysis while a different message was derived from the visual message. The content message of the print advertisement was more focused on biodiesel and the economy, while the visual message was more focused on animal agriculture. Inconsistency between the two categories could be a result of the difficulty to support various messages through visual (e.g., *benefits Arkansas' economy*, *economic value to consumers*, and *value of educating about soybeans*).

To determine the effectiveness or success of a campaign, every aspect of a campaign should have a form of evaluation (Weinreich, 2011). Again, more time should be spent developing simplified, audience specific messages that represent the most important theme (Weinreich, 2011). If an audience's demographics and psychographics can be determined, assumptions on developing a persuasive targeted message can be achieved (Telg & Irani, 2012). The purpose and goal of a promotional pieces should be the first considerations in development process. Messages should: (a) be developed from two or three key points that support message theme, (b) state most important information should be listed first, and (c) utilize visual devices such as logos, color, and others to gain and retain audience attention (Telg & Irani, 2012).

For communications efforts, an expert in the field is often used as a "gatekeeper" (Shoemaker, 1991; Telg & Irani, 2012; Weinreich, 2011). A gatekeeper should possess extensive knowledge of the subject matter or audience to ensure appropriateness of materials.

This individual would be responsible for reviewing or testing any materials intended to target an audience to identify any errors before promotional materials are distributed to audience members (Weinreich, 2011). Shoemaker (1991) suggested utilizing more than one gatekeeper to avoid individualization of decision-making.

Research Objective Four

Determine the overall quality of promotional pieces created by TCG as part of ASPB communication campaign targeted to each audience.

Overall quality, in addition to content and messaging appropriateness, is a necessary form of evaluation for promotional pieces (Telg & Irani, 2012). Despite predominately consistent messaging, the quality of promotional pieces ranked between fair and average in all five areas: copy, image, design, video, and audio across all three audiences. The promotional pieces did not portray a wide representation of design principles standard for each category. Because credibility is in the eye of the beholder (Weinreich, 2011), low quality efforts could have been deemed invalid.

The types of photographs used show limited variation across the audiences. Balance was a common design principle and order was used across the audiences. The types of design principles used show limited variation across the audiences.

The ASPB logo was shown in all of the videos except one across all the audiences. The logo was not shown in the *Edamame Harvest Arkansas Food Bank* video that was only targeted to the general public. The type of video shot showed more variation than photography or design principle, however there are still large gaps in frequency present.

The overall quality of promotional pieces ranged from poor to average for all pieces within the audiences. The scores for general public were slightly higher than those of the other

groups. This increase in quality was partially due to the celebrity endorser, P. Allen Smith. Smith's communications team produced several promotional pieces such as press release, invitation, video recipes, radio broadcasts, and others specifically targeted to the general public audience. Smith's promotional pieces were produced by his agency independent of TCG and averaged a higher quality ranking.

Audio was the highest ranking quality across the audiences, however it still did not achieve a score higher than average. One video in the general public, *Edamame Harvest Arkansas Food Bank*, featured an extreme amount of background noise throughout the entire video. A construction vehicle was backing up near the video site and a reverse signal emitted from the vehicle can be heard distinctly. In other videos targeted to all audiences, a male presenter is lacking proper enunciation, which may cause psychological or perceptual noise.

Video was one of the lowest ranking quality scores across the audiences. In addition to the extreme amount of background noise, the *Edamame Harvest Arkansas Food Bank* video, also possessed no real value to the communications campaign as determined lack of emergent themes identified through the content and visual analyses. The video did not utilize any of the video shot principles suggested by Telg and Irani (2012). There were also two animal agriculture webisodes targeted to each audience. The webisodes utilized poor lighting, poor shot composition, and lacked visual representation of subject matter. Finally, the educational video targeted to each audience utilized many images throughout the video. Some scenes had several images present with animation allowing the images to move across the screen. In several scenes, individual images overlapped one another resulting in a lower quality video.

Finally, several promotional pieces were a product of poor quality due to a minor oversight by TCG. However, a minor oversight could lead to major problems if it was not

caught and corrected early. A table top signage targeted to each audience was used at the State Fair Booth. The signage consisted of the ASPB name, social media icons, and a QR code to direct users to the designated ASPB social media page. The twitter QR code's navigation did not direct the user to ASPB's twitter feed, instead it directed the user to Miracle P (@miraclebean), which was an inaccurate location and led to content inappropriate for those seeking soybean information. ASPB's twitter page is Arkansas Soybeans (@arkansassoybeans), which is different than Miracle P, even though "miracle bean" is a slogan used by ASPB. TCG also used a picture of row crop that did not appear to be soybeans or would give the reader a wrong impression about soybeans. The *Welcome Butch Calhoun* print advertisement and *Welcome to the Bean Brief* electronic newsletter used the same image.

Communication groups should determine the most popular themes from their campaign as identified by target audience members. The themes, which users would be most likely to utilize in an Internet search, should direct users to more information about the company. Design should attract the targeted audience and be specific to that audience (Telg & Irani, 2012). The design should be catchy enough to attract people to read the piece in its entirety and come away with the intended message (Telg & Irani, 2012). Every aspect of a campaign should have a form of evaluation to determine the effectiveness that occurs throughout the campaign (Weinreich, 2011). Again, a gatekeeper is recommended for quality control and to review all promotional pieces for errors before dissemination (Weinreich, 2011) such as checking links to webpages and image accuracy and appropriateness.

Research Objective Five

Utilizing target audience members, complete an assessment of promotional pieces created by TCG as part of ASPB communication campaign.

This research supported Frick et al.'s (1995) Delphi study noting that adults, both rural and urban, possess the least positive perceptions about agricultural marketing and plant sciences. Thus, the general public possessed the least positive perceptions regarding soybeans or soybean production and marketing practices. In an effort to determine the overall quality of campaign materials, four focus groups assessing three audiences were used to assess campaign appropriateness and impact and add depth through additional emergent themes identified in the research.

The term "Arkansas soybean" portrayed multiple perceptions among general public audience members. The general public group questioned the difference between soybeans grown in Arkansas and those grown outside of the state. "Are [Arkansas soybeans] different than others" [GPG1]? However, some participants recognized soybeans' benefits to Arkansas economy stating that Arkansas soybeans represented "Large business, billions of dollars in revenue" [GPG1]. Participants also established a production tie to Arkansas.

Soybean producers recognized soybeans' importance to their home state upon hearing the phrase, "Arkansas Soybeans." "Historically soybeans haven't been a major crop, which has changed, now they're considered a major crop and source of income" [SBP]. Soybean producers also associated income and livestock protein source with the phrase.

"Arkansas Soybeans" represented soybeans' role in animal feed products to animal agriculture producers. "I [thought] the feed ingredients for most of our ruminants in the area and then mainly a delta based crop" [AAG]. "I thought feed ingredient also, that is the only thing I know about it" [AAG].

It is recommended, by the researchers, to include in-depth information as to what the term “Arkansas soybeans” should represent with the audience groups as there were different associations in each group. Also, marketing and communication groups working with agricultural client should recognize that general public groups require more background information as most participants may not be familiar with the subject.

The general public also expressed several opinions regarding the ASPB logo. Participants were unsuccessful at recognizing the beans in the logo as soybeans. “The two beans on the right are blobbed together and you can’t really tell what it is” [GPG2]. “You can see the state of Arkansas, but you don’t know that’s a soybean” [GPG1]. Some participants did not like the soybean’s portrayal in the logo and felt the image divided the state between east and west. “It doesn’t give a unity feel, it’s like the soybean will divide” [GPG1]. It was unanimous that text preferred in logo. Participants also liked that the stage image state conveyed a relationship to Arkansas.

The logo was also not recognized among soybean producers; however, it was stated that the logo represented the statewide impact of soybeans in a positive manner. “The logo represents that the entire state would be involved, coming together to help the producer as a whole and market the crop” [SBP]. It was also discovered that text was preferred in the logo due to the majority of people not associated with agriculture or soybean plants, as suggested by members in this audience group.

The animal agriculture producers audience also noted a positive division in the logo. “[Soybean producers] are the brown on the right and the green on the left is the cattle and forestry side” [AAG]. “The right hand side is where it’s grown, and the left hand side is where it’s fed” [AAG].

Due to their lack of knowledge about soybeans, general public participants were dependent on the text displayed with the logo to visually connect the relationship between soybeans and the logo. However, other participants familiar with soybeans, also preferred text with the logo. Participants also liked the relationship conveyed to Arkansas, but the general public expressed a concern that the logo gave the impression that soybeans divided the state whereas soybeans and animal agriculture producers felt it gave the impression of unity. It is recommended that the logo and text should be kept together to convey the associated relationships. ASPB should also reconsider modifying the logo so that soybeans are recognizable and portray a sense of unification in the state for viewers with a non-agricultural background.

One general public group expressed that the corporate look of the ad portrayed distrust in the print advertisement. “I trust local farmers, I do not trust the commercial feed lot farmers. There is a difference” [GP2]. Other participants felt the information was general and not specific enough. “There’s not enough emphasis on the health benefits of soybeans. This says it’s not limited to feed production, but all I see that you’re feeding is the chickens and the pigs” [GPG1].

Soybean producers felt the print advertisement was eye-catching and illustrated the significance of the slogan “miracle bean.” “It’s why they call it the ‘miracle bean,’ it has a lot of uses” [SBP]. However, soybean producers felt the advertisement did not provide enough information on biofuel production in Arkansas. “Subsidies for biodiesel have been cut so I’d like to know more about that” [SBP]. The “Harvesting the Potential” phrase was also well-received in this audience.

Animal agriculture producers felt the print advertisement message was vague and not targeted to their audience. “It shows the agriculture within the picture, but then in the writing it

talks about other things like cosmetic soaps and hand lotions. It doesn't really show that within the pictures" [AAG]. This audience also felt the beef cattle industry was underrepresented in promotional pieces such as this one as there are no pictures or mentions of the industry. It was also discovered, by audience members, that TCG used a picture of a red-handle gas pump image as opposed to a green-handle gas pump image. Animal agriculture producers also felt the advertisement was too busy, or text heavy.

The print advertisement was not well-received in both general public groups and the animal agriculture producers group. One general public group felt the advertisement promoted corporate farming as opposed to local farmers, which conveyed distrust to those consumers. The other public group, as well as the animal agriculture producers, felt the advertisement was confusing due to the lack of consistency between the content and visual message. Soybean producers responded positively to the advertisement, but mentioned a desire to learn more about biodiesel and subsidies available in Arkansas. It is recommended that TCG redesign the print advertisement so that the content and visual message are consistent and the key message is clear and concise. TCG should also replace the red-handle gas pump image with a green-handle gas pump image to eliminate any confusion. Marketing and communication groups should utilize content and visual message consistency to effectively deliver messages to targeted audiences. A promotional piece should be designed to target each individual audience as opposed to targeting all audiences with a non-audience specific message.

Participants in the general public focus expressed the key message was unclear in the television advertisement. "I just think more time spent talking about potentials if they use harvesting the potential as their logo. Just being more specific would be great" [GPG2]. It was also evident in both groups that "Harvesting the Potential" was a positive and well-received

slogan with this audience. “It’s saying that there is potential for your family and this state to just do so much more. Let’s plant something now with the potential of something bigger coming along” [GPG2]. Some participants noted that the television advertisement lacked cultural diversity.

Soybean producers noted that the television advertisement portrayed an accurate representation of soybean uses and their economic impact; however, they also expressed a desire to learn more about new technologies utilized in production. Soybean producers also felt that the use of University of Arkansas Division of Agriculture employees validated the message. “It validated the facts with the people that were in it, ex. Dr. Cartwright” [SBP].

Animal agriculture producers also responded positively to the slogan “Harvesting the Potential” in the television advertisement. “Whether you are a consumer in the agricultural industry, because you can do anything with it on your farm. Or whether you are even an urban consumer, because you can use it for cosmetics soap, tanning lotion, anything. This is such a huge market that you can harvest the potential no matter where you are at.” Participants in this group also felt the message was vague and did not portray the potentials represented in the slogan. “There are so many things, but what are those things? Give me specific brands, give me something” [AAG]. Again, animal agriculture producers felt the message was not targeted to their group, and also felt underrepresented with no mention or picture of beef cattle industry. Animal agriculture producers expressed a desire to see the younger-generation farmers sharing testimonials present in promotional pieces.

Participants in both general public groups and animal agriculture producers responded positively to the slogan “Harvesting the Potential,” however, they also felt the television advertisement did not add enough depth to those potentials mentioned. Participants wanted to

see targeted, concise messaging that supported the slogan. It was also discovered that participants in the general public group felt there was not enough cultural diversity present in the promotional pieces, whereas animal agriculture producers wanted to hear “been there – done that” stories from a younger generation to establish credibility as supported by Weinreich (2011). It is recommended that TCG utilize the slogan more in promotional pieces to represent the importance of ASPB and soybeans to Arkansas and consumers. TCG should also reconstruct the message targeted to the general public and animal agriculture producers so the message is clear to viewers and accurately represents their audiences. Also, marketing and communication groups should identify which term, phrase, or slogan that is well-received among each target audience and focus efforts on promoting that phrase among audience members.

Again, participants in the general public responded positively when the radio advertisement conveyed a relationship to Arkansas. “It seemed to me it was very Arkansas. They said this is a local Arkansas farmer fourth generation, they kept mentioning the Arkansas economy so they tried to make it really Arkansas” [GPG2]. Participants in this audience also felt that the local accent added element of sincerity but lacked proper enunciation to effectively communicate the message.

The accent itself I think was fine and worked well, but I think maybe they could have recorded it several times, and maybe had him enunciate a little better. He tends to draw some of the words together and they mix up so we couldn’t really understand. [GPG2]

Soybean producers felt the message of the radio advertisement was unclear and not targeted to their audience. “If you weren’t paying attention when he first started talking, you wouldn’t know he was talking about soybeans” [SBP]. Again, soybean producers expressed a desire to learn more about biodiesel and subsidies.

Animal agriculture producers responded positively to the radio advertisement, because it was the first promotional piece to represent the importance of livestock producers to soybean industry.

It is a testimonial ad, which is always good. I think they are some of the best so I give it a thumbs up. You still get that feel good feeling, but you get the feel good feeling maybe not just as a producer but also as a consumer. And it mentioned the main thing, the number one use, which is feed stuff. [AAG]

Participants in the general public were responsive when a promotional piece conveyed a relationship to their home state, Arkansas. General public participants also valued the use of the local accent, but felt it lacked enunciation to understand the key message. Soybean producers felt the message was not targeted to their audience. Animal agriculture producers were pleased with the radio advertisement's mention of the beef cattle industry. It is recommended that TCG continue the utilization of the local accent, but spend more time ensuring the enunciation is present and clear to viewers. Other marketing and communication groups should also consider using local accents to emphasize relationship to their home state among the general public and ensure all audiences are represented in their respective promotional pieces.

Participants in the general public audience felt that the booth lacked visual appeal, interactivity, and incentive to stop.

The whole marketing thing is you have two seconds to grab your attention and get the message. If you look at it and it doesn't catch your eye, then I'm going to move on to something else especially if you are at a fair with all your kids. Maybe if they had a coloring station out front for kids with soy crayons. [GPG2]

However, participants stated that free items targeted to their children would have been an incentive to stop at the booth.

Soybean producers expressed the opinions that the booth was a good representative of soybeans, however, it was not targeted to their audience and the booth lacked visual appeal and incentive to stop. “I think it would catch the attention of someone that’s not related to soybeans or agriculture. They may look at it and say, ‘I didn’t know soybeans were used for that’” [SBP]. Participants in this group also stated that free incentives would have been a motivation to stop.

Animal agriculture producers also felt the booth was targeted to their audiences and free incentive would have been a motivation to stop. “As a livestock producer just the pictures on the board would not draw me in at all” [AAG]. “I think the feed aspect should be out here in the middle instead of pushed off to the side because that’s number one right there” [AAG].

All audiences indicated free incentives were a motivation to stop at the booth. Free promotional pieces were present at the booth; however, the promotional pieces provided may not have been appropriate to target these audiences. Thus, TCG and other groups, should test promotional pieces’ perceptions by targeted audience members prior to events. In this instance, TCG should include more kid-friendly promotional pieces or activities to attract the general public audience, particularly the young mothers. A coloring station with soy crayons or other kid-friendly toys were suggested, by general public audience members, to increase visual appeal of the booth.

The video recipes utilized a celebrity endorser, P. Allen Smith, targeted only to the general public audience members. This research supports Weinreich’s (2011) notions that public figures or celebrities are often used in marketing campaigns to establish credibility. Audience members identified Smith as recognizable and trustworthy.

He is a horticulturalist, he is always talking about plants, and he is someone from Arkansas that a lot of people know. So if they are going to get someone to represent an agricultural product, I think he is a good match. [GPG2]

P. Allen Smith was proven to be an effective celebrity endorser as he was recognized and found to be well-respected in the general public audience. This research supports previous findings by Agrawal and Kamakura (1995), Kamins et al. (1989), and Khatri (2006) that celebrity endorsers increase company awareness and form positive feelings toward brand attitude and purchase willingness. TCG should continue their partnership with P. Allen Smith in the general public audience. Marketing and communication groups should identify celebrity endorsers, targeted to each audience, to represent their company or organization to increase awareness, form positive perceptions, and establish credibility among audience members.

The general public stated that the website lacked visual appeal but it appeared to be informative. “I wouldn’t say that it is persuasive, but it does look informative” [GPG2]. However, audience members felt that it was targeted more to soybean producers than consumers. “When I look at this site, it doesn’t promote soybeans, it is more pointed to people that are in the soybean community” [GPG2].

Soybean producers felt the website needed a trigger to prompt soybean producers to visit the site. “I heard the ‘miracle bean dot com’ but I didn’t make the connection or realize it was there” [SBP]. However, once the soybean producers were aware of the site, they found value in the site. “Now that I know it’s there I will [visit the site]” [SBP].

Animal agriculture producers also felt the website was not targeted to their audience. “I don’t see any use on there for me as a livestock producer” [AAG]. “It is definitely [soybean] producer focused” [AAG]. Participants also noted that the website was not easy to navigate.

Participants in the general public and animal agriculture groups felt the website was targeted more to soybean producers than their groups as they saw no value in the website. It is recommended that TCG, as well as other marketing and communication groups, create a visually appealing, user-friendly website with navigation tabs, or sections, specific to each audience. The content available in each section can be determined by conducting audience specific focus groups such as in this study. Previously, the general public expressed an interest in P. Allen Smith, who could serve as a content area in the general public section, soybean producers expressed an interest in biodiesel subsidies, and animal agriculture expressed an interest in feed usage and the beef cattle industry.

Lastly, promotional items were generally viewed as positive except the hand sanitizer and lip balm by participants in the general public focus groups. “All the plastic and the erasers and the oven mitts, I like all of those. I am not a big fan of the sanitizer” [GPG2]. Additionally, the erasers and oven mitts were promotional pieces produced by USB, not ASPB.

Promotional items were also generally viewed as positive with soybean producers, particularly the mixing cup and late season management guide, which was produced by USB, not ASPB. “I received a late season management guide. I pull it up if I have a question or something” [SBP]. It was also discovered that the items made in the USA represented credibility and pride in this audience. “It brings credibility and economic impact. You feel like it’s safer and a better product” [SBP].

Again, promotional items were generally viewed as positive in the animal agriculture audience, however, there was still no representation of the beef cattle industry for animal agriculture producers. “I notice there are no cow heads for the pot holders, we have chickens and pigs and I don’t see any cows” [AAG].

The young mothers focus group did not want soy-made promotional pieces such as hand sanitizer to come into contact with their skin. Instead, the mothers preferred to receive pieces such as oven mitts, crayons and erasers, soybean producers preferred to receive the measuring cup or late season management guide (USB produced), and animal agriculture producers preferred to see promotional pieces representing the beef cattle industry. It is recommended that TCG include a more diversified variety of promotional pieces targeted to each audience. Other marketing and communication groups should create audience specific promotional pieces based on perceptions identified in focus group analyses.

There is a need for this campaign and all promotional campaigns to identify specific audience segments for better message impact and outlet saturation. Therefore, communication campaigns should utilize messages that are tailored to specific, narrow audience demographic (or other) traits in order to increase effectiveness (Rice & Atkin, 2013). It is recommended that groups planning promotional campaigns identify specific audience groups, use a needs assessment to aid in identifying appropriate messaging, and test those messages through evaluation procedures, such as focus groups (Barnard & Parker, 2012; Rice & Atkin, 2013; Weinreich, 2011).

Recommendations for Practice

A campaign is developed by outlining tasks to create a plan that utilizes carefully developed strategies and tactics to achieve outlined objectives (Telg & Irani, 2012). Telg and Irani (2012) suggested steps to campaign development: (1) client profile, (2) audience analysis, (3) campaign objectives, (4) situational analysis, (5) SWOT analysis, (6) strategies, and (7) tactics, and (8) media objectives, strategies, and tactics.

Weinreich (2011) also suggested a similar model of communications campaign development utilizing: (1) analysis utilizing primary and secondary research, (2) strategy development, (3) program and communication design, (4) pretesting materials, (5) implementation of materials, and (6) evaluation which is also ongoing during the entire development process.

The Elaboration Likelihood Model (ELM) outlines the principles of persuasive communication (Petty & Cacioppo, 1986). ELM attempts to explain the different ways in which a person can evaluate or interpret received information. There are two relatively distinct routes to persuasion – the central route and peripheral route. Central route is the first type of persuasion and is a result of a person's consideration of the information presented seeking advocacy. Peripheral route is the second type of persuasion and is a result of a cue in context that influenced change without regard to the merit of information presented. The main goal of ELM is to outline a general theory of attitude change (Petty & Cacioppo, 1986).

It is suggested to combine to the two campaign development processes and the ELM model into one model – The Model of Messaging and Campaign Development, modified from Weinreich's (2011) Social Marketing Process, Telg and Irani's (2012) Campaign Development, and Petty and Cacioppo's (1986) ELM. The Model of Messaging and Campaign Development consists of six steps including: (1) analysis, (2) objectives, strategies, and tactics, (3), promotional development, (4) pretesting, (5) dissemination and implementation, and (6) evaluation, which is holistic and ongoing. Evaluation is also supported by the Excellence Theory in Rhee's (2004) notions that organizational achievement is determined by how, why, and to what extent the organization communicates its objectives, and supports Hanstén's (2009) and Weinreich's (2011) notions that there are three processes of evaluation: formative, process, and

summative. This model also supports Shoemaker's (1991), Telg & Irani's (2012), and Weinreich's (2011) notions that a gatekeeper is necessary in communication efforts. The model was created using Microsoft Word© 2013 SmartArt and enhanced with Adobe© Illustrator.



Figure 1: Model of Messaging and Campaign Development

Step 1: Analysis. This step consists of many analyses such as client/organization profile, audience analysis, situational analysis, and SWOT analysis. Campaign development normally occurs in a group or team of individuals with special skills and responsibilities (Telg & Irani, 2012). After determining team roles, a profile of the client or organization is developed. Understanding a client or company and their problems/opportunities is essential in establishing who they are, what audiences to target, appropriate communication contacts, and more (Telg &

Irani, 2012). A necessary step in understanding the audience is being able to describe common characteristics potentially shared by audience members (Telg & Irani, 2012). The goal is to identify distinct groups of people who are likeminded and liable to respond to particular messages in a similar manner (Weinreich, 2011), or target audience. A needs assessment is utilized to collect data from target audience members (Telg & Irani, 2012). A situational analysis provides in-depth information about a client or organization. It is also used to establish campaign objectives. Situational analyses provide background information and insight into any current issues or opportunities (Telg & Irani, 2012). A SWOT Analysis is used to determine any underlying issues by identifying strengths, weaknesses, opportunities, and threats based on the information discovered in the situational analysis (Telg & Irani, 2012).

Step 2: Objectives, Strategies, and Tactics. Objectives should be specific, measurable, achievable, relevant, and time-framed (Weinreich, 2011). Utilizing the SWOT Analysis, two to three campaign strategies should be developed. A strategy is how campaign objectives will be achieved and includes elements of a key message. However, a tactic is a specific tool or technique utilized to carry out the strategy (Telg & Irani, 2012).

Step 3: Promotional Development. The ELM Theory can be used to construct effective messages targeted to specific audiences. Elaboration Likelihood Model states that if the audience is unable to draw perceptions from the central route (factual information), they will rely on cues based on the peripheral route. The stronger the cues, the more likely an audience member will be persuaded. A message should illustrate the purpose of the promotional piece and influence the reader to perform an action or perceive an attitude (Telg & Irani, 2012). An effective message is simple, targeted, and concise (Telg & Irani, 2012; Weinreich, 2011).

Promotional pieces should also be designed with respect to the Telg and Irani's (2012) industry standards that served as an evaluation standard for quality in this study.

Step 4: Pretesting. Pretesting promotional pieces to the target audience is an essential part to the success of communications campaigns (Weinreich, 2011). Focus groups can be utilized to test those messages through evaluation procedures (Barnard & Parker, 2012; Rice & Atkin, 2013; Weinreich, 2011). The utilization of a gatekeeper, which is an expert in the field, is another method of pretesting (Shoemaker, 1991; Telg & Irani, 2012; Weinreich, 2011). If drastic changes are suggested during pretesting, a pretest of the revised materials may be necessary (Weinreich, 2011) or the objectives, strategies, and tactics may need to be revisited and revised. Otherwise, promotional pieces can be revised based within reason based upon focus group members' perceptions. Additionally, promotional pieces should be created, edited, and finalized with respect to production dates and times (Weinreich, 2011). A rollout strategy can also be utilized to pretest products or promotional pieces (Bronnenberg & Mela, 2004; Vivian, 2011). Distribution of the promotional pieces is introduced in specified areas, or regions, as opposed to a full-scale launch (Bronnenberg & Mela, 2004; Vivian, 2011). Thus, allowing for analysis on a smaller level and avoiding costly mistakes.

Step 5: Dissemination and Implementation. Implementation plans layout the necessary tasks and procedures to fulfill the remainder of the campaign. Depending upon the promotional pieces utilized in a campaign, an implementation plan includes the what, to whom/where, when, how long, how many, and how much. The next process is simple, disseminate. Utilizing the implementation plan, disseminate the promotional pieces appropriately (Weinreich, 2011).

Step 6: Evaluation. Evaluation is divided into three phases: formative, process, and summative evaluation (Hanstén, 2009; Weinreich, 2011). Formative evaluation identifies and

assesses the needs that are desirable for a communications campaign to achieve – what should we do. Formative evaluation is completed during the first four steps: analysis, objectives, strategies, and tactics, promotional development, and pretesting (Weinreich, 2011). Process evaluation determines what information or services were delivered as a result of the campaign and to whom – how are we doing (Hanstén, 2009; Weinreich, 2011). It compares what happened during the implementation, as opposed to what should have happened. Summative evaluation determines the effect a campaign has on a specified, target audience and compares the campaign achieved goals and objectives to the outlined ones – did we do it (Grunig, 1992; Hanstén, 2009; Rhee, 2004; Weinreich, 2011). All three steps of evaluation are necessary and essential in determining if the goals of a campaign were accomplished. Again, focus groups can be utilized to determine audience reach and saturation (Barnard & Parker, 2012; Rice & Atkin, 2013; Weinreich, 2011).

Additionally, marketing companies should train designers and photographers in semiotics so they can be aware of how signs and themes can be interpreted by different audience members, and designers should possess extensive knowledge about the company they are representing (Tolbert & Rutherford, 2009; Edgar & Rutherford, 2012).

Recommendations for Future Research

Little research on visual analysis and more specifically visual analysis in marketing exists. This research was a first step in highlighting the importance of both image-based and marketing assessment research in agricultural communications. Advancement should continue to progress in visual analysis in the marketing sector (Tolbert & Rutherford, 2009).

Focus groups are often used to gather consumers' perceptions on marketing communications, and provide insight into the dynamics that can affect an "individual's perceptions, information processing, and decision making" (p. 9) within a group with respect to behavior (Stewart et al., 2007). Focus groups were utilized in this study, however two groups posed challenges due to the small number in the population and scheduling despite the use of standard methodology. Thus, the ability to generalize findings from these particular groups is small.

Future research should utilize multiple in-depth focus group analyses for each audience. Also, technical difficulties prevented participant numbers to be recorded and participant perceptions from being recorded. Additionally, it also prevented participant quotes to be pulled for analysis in the first general public group. Thus, only one general public focus group that possessed less positive perceptions of agriculture and soybeans, the young mothers, was used in the last portion of the focus group. Future studies should plan for any unforeseen technological issues to prevent loss of data. It is also recommended that future studies include more quantitative analyses such as return on investments and effectiveness of media channels, which were outside the scope of this study.

Additionally, future research to test the Model of Message and Campaign Development should be conducted and modified accordingly. It is suggested to test the model among college students in a classroom setting.

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Appendices

Appendix A
IRB Approval

December 17, 2012

MEMORANDUM

TO: Casandra Cox
Leslie Edgar
Jeff Miller

FROM: Ro Windwalker
IRB Coordinator

RE: New Protocol Approval

IRB Protocol #: 12-12-320

Protocol Title: *Arkansas Soybean Promotion Board (ASPB)
Communications Evaluation: Interviews with Producers*

Review Type: EXEMPT EXPEDITED FULL IRB

Approved Project Period: Start Date: 12/17/2012 Expiration Date:
12/16/2013

Your protocol has been approved by the IRB. Protocols are approved for a maximum period of one year. If you wish to continue the project past the approved project period (see above), you must submit a request, using the form *Continuing Review for IRB Approved Projects*, prior to the expiration date. This form is available from the IRB Coordinator or on the Research Compliance website (<http://vpred.uark.edu/210.php>). As a courtesy, you will be sent a reminder two months in advance of that date. However, failure to receive a reminder does not negate your obligation to make the request in sufficient time for review and approval. Federal regulations prohibit retroactive approval of continuation. Failure to receive approval to continue the project prior to the expiration date will result in Termination of the protocol approval. The IRB Coordinator can give you guidance on submission times.

This protocol has been approved for 200 participants. If you wish to make *any* modifications in the approved protocol, including enrolling more than this number, you must seek approval *prior to* implementing those changes. All modifications should be requested in writing (email is acceptable) and must provide sufficient detail to assess the impact of the change.

If you have questions or need any assistance from the IRB, please contact me at 210 Administration Building, 5-2208, or irb@uark.edu.

Appendix B
Participant Consent Form



Participant Information and Consent Form

1. EXPLANATION OF WHAT YOU WILL DO:

You are being asked to participate in a research study of soybean marketing effectiveness in Arkansas. Participants will be asked questions regarding specific messages and pieces used to target you and individuals like you. We will have you record your initial thoughts and then we will discuss each question as a group.

You must be at least 18 years old to participate in this research.

2. YOUR RIGHTS TO PARTICIPATE, SAY NO, OR WITHDRAW:

Participation in this research project is completely voluntary. You have the right to say no. You may change your mind at any time and withdraw. You may choose not to answer specific questions or to stop participating at any time.

3. COMPENSATION FOR BEING IN THE STUDY:

You will receive a \$50.00 pre-loaded credit card for completion of the focus group.

4. CONTACT INFORMATION FOR QUESTIONS AND CONCERNS:

If you have any questions or concerns, please contact [REDACTED] at [REDACTED] or [REDACTED]

5. DOCUMENTATION OF INFORMED CONSENT.

Your signature below means that you voluntarily agree to participate in this research study.

Signature

Date

Appendix C

Participants Demographic Survey

Background and Demographic Information

Instructions: Please answer the following questions as completely and accurately as possible.

1. What is your age today? _____ Years
2. What is your gender? (Check One)
 - Male
 - Female
3. What is your ethnicity? (Check One)
 - Caucasian
 - African American
 - Hispanic
 - Asian
 - Native American
 - Pacific Islander
 - Other
4. Did you grow up on a farm or in a rural community?
 - Yes
 - No
5. What is your economic status level?
 - Under \$25,000
 - \$25,001 to \$50,000
 - \$50,001 to \$75,000
 - \$75,001 to \$100,000
 - \$100,001 to \$125,000
 - \$125,001 to \$150,000
 - Over \$150,000
6. Do your or have your parents or a close relative owned or operated a farm or ranch?
 - Yes
 - No
7. Have you ever worked on a farm?
 - Yes
 - No
8. What was the size of the community that you grew-up in?
 - More than 250,000 people
 - 100,000 to 249,999 people
 - 25,000 to 99,999 people
 - 7,000 to 24,999 people
 - 3,500 to 6,999 people
 - Less than 3,500 people

Thank you for your time and effort!

Appendix D

General Public Focus Group Flyer 1



DIVISION OF AGRICULTURE
RESEARCH & EXTENSION

University of Arkansas System

Central Arkansas Focus Group

Date: Thursday, April 25, 2013
Time: 6:00 p.m. – 8:00 p.m.
Location: Clarion Hotel
925 South University Ave., Little Rock, AR 72204
(Located at South University and Interstate 630)

To be eligible, participants must be:

- 25-60 years of age (male or female)
- Have no background in Agriculture
- Cannot be employed by a Media Company
- Cannot be employed by the U of A System or any of its affiliates
- Must live in Central Arkansas

**Participants will receive a Free Meal and a
\$50.00 Check.**

*Please contact [REDACTED] at [REDACTED] or
[REDACTED] if interested.*

Appendix E

General Public Focus Group Flyer 2



DIVISION OF AGRICULTURE
RESEARCH & EXTENSION

University of Arkansas System

Young Mothers Focus Group

Date: Friday, April 26, 2013
Time: 11:30 a.m. - 1:30 p.m.
Location: 4-H Center in Ferndale
No 1 Four-H-Way, Little Rock, AR 72223

To be eligible, participants must be:

- 40 years of age or younger
- Have no background in agriculture
- Cannot be employed by a media company
- Cannot be employed by the U of A System or any of its affiliates
- Must live in Central Arkansas

Participants will receive a Free Meal and a \$50.00 Check. Child Care will be provided.

Please contact [REDACTED] at [REDACTED] or [REDACTED] if interested.

Appendix F
Print Code Sheet

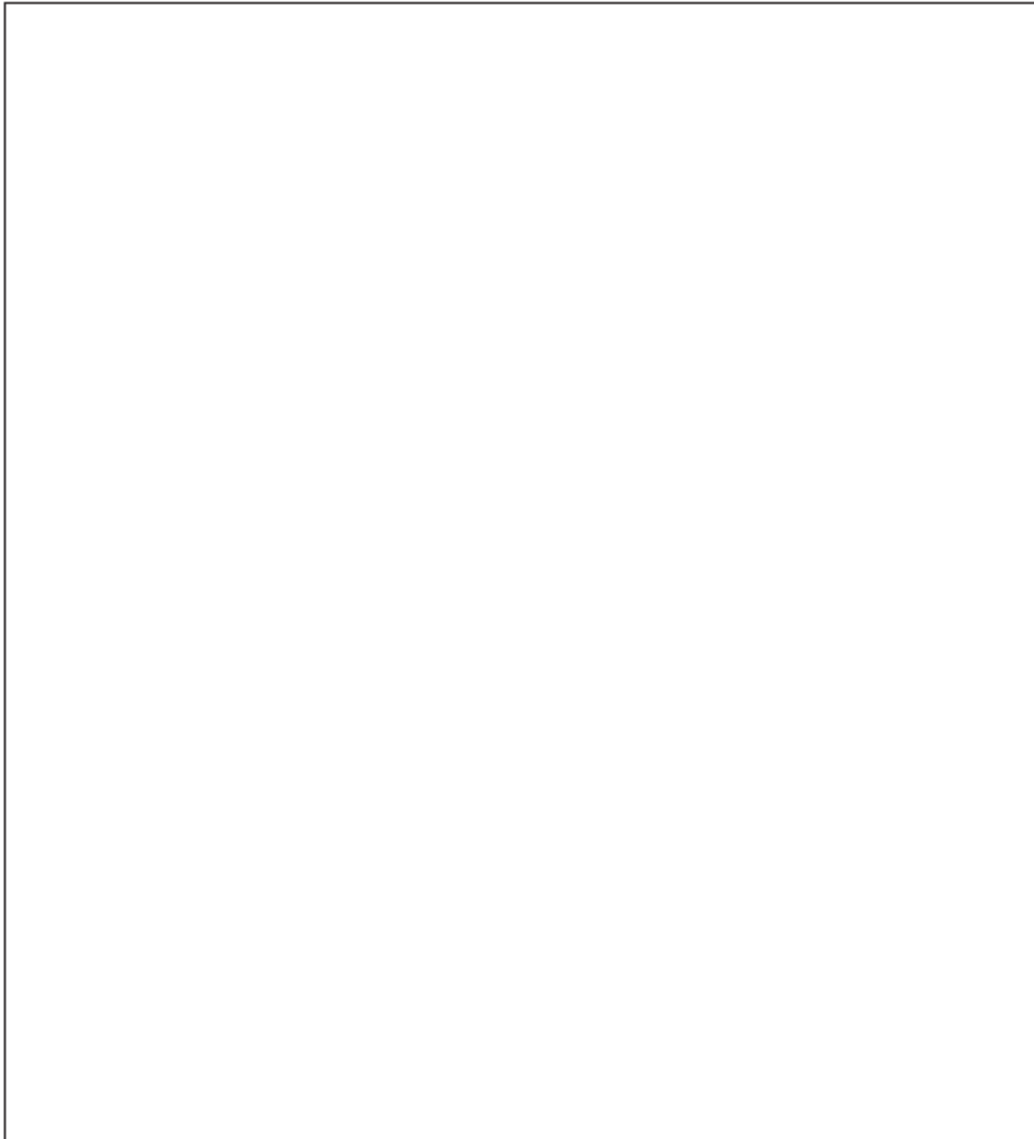
Material Code _____

PRINT MEDIA

Coded By _____

Date _____

THEMES

A large, empty rectangular box with a thin black border, intended for writing or drawing. It occupies the central portion of the page below the 'THEMES' header.

Appendix G
Visual Code Sheet

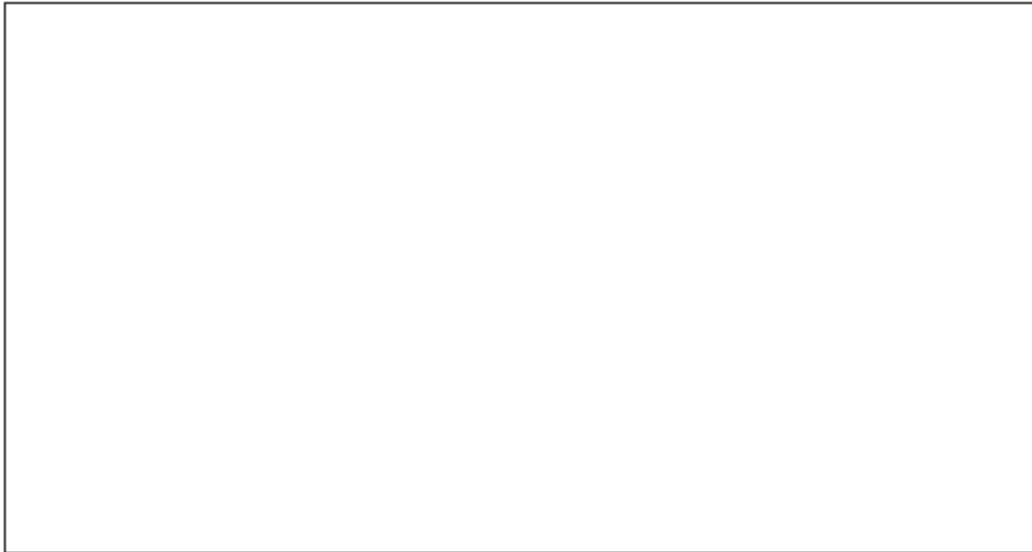
Material Code _____

VISUALS

Coded By _____

Date _____

DENOTATIVE



CONNOTATIVE



Appendix H
Video Code Sheet

Material Code _____

VIDEO

Coded By _____

Date _____

Title _____

Length _____

Medium _____

Denotatively describe components of the video.

Connotatively describe components of the video.

Attach transcript to this sheet and code for themes.

Appendix I
Quality Code Sheets

Material Code _____

QUALITY 1

Coded By _____

Date _____

IMAGES

FOCUS Yes No

ANGLES Yes No

RULE OF THIRDS Yes No

LINES Yes No

DEPTH OF FIELD Yes No

DESIGN

BALANCE Yes No

PROPORTION Yes No

ORDER Yes No

CONTRAST Yes No

SIMILARITY Yes No

VIDEO

SHOT TYPES

Close up *Cut in* *Cut away* *Mid* *Full* *Wide*

WERE IMAGES USED? Yes No

IF SO, WHAT COMPOSITION WAS USED?

Focus *Angles* *Rule of Thirds* *Lines* *Depth of Field*

WAS A LOGO SHOWN? Yes No

COMMENTS

Material Code _____

QUALITY 2

Coded By _____

Date _____

	Poor	Fair	Average	Very Good	Excellent	N/A
COPY						
<i>AP STYLE</i>	1	2	3	4	5	N/A
<i>GRAMMAR</i>	1	2	3	4	5	N/A
<i>MECHANICS/FLOW</i>	1	2	3	4	5	N/A
IMAGES						
<i>COMPOSITION</i>	1	2	3	4	5	N/A
<i>LIGHTING</i>	1	2	3	4	5	N/A
<i>RESOLUTION</i>	1	2	3	4	5	N/A
<i>SUBJECT MATTER</i>	1	2	3	4	5	N/A
DESIGN						
<i>COMPOSITION</i>	1	2	3	4	5	N/A
<i>UNITY</i>	1	2	3	4	5	N/A
<i>APPROPRIATENESS OF CONTENT</i>	1	2	3	4	5	N/A
VIDEO						
<i>SHOT COMPOSITION</i>	1	2	3	4	5	N/A
<i>CONTENT</i>	1	2	3	4	5	N/A
<i>LIGHTING</i>	1	2	3	4	5	N/A
<i>VIDEO QUALITY</i>	1	2	3	4	5	N/A
AUDIO						
<i>BACKGROUND NOISE/NOISE REDUCTION</i>	1	2	3	4	5	N/A
<i>NORMALIZED SIGNAL</i>	1	2	3	4	5	N/A
<i>POWER OF EXPRESSION</i>	1	2	3	4	5	N/A

Appendix J

What We Know Code Sheet

Material Code _____

WHAT WE KNOW

Coded By _____

Date _____

OUTLINED
OBJECTIVE

AUDIENCE

OUTLINED
MESSAGE

CHANNEL

RUN TIME

PERCEIVED
MESSAGE

KEY
THEMES

OVERALL
QUALITY

Appendix K
Focus Group Moderator Guide

Arkansas Soybean Promotion Board (ASPB) Communications Evaluation

General Public Focus Groups
Moderator Guide and Questioning Route
April 25 & 26, 2013

Moderator reads: Hello, thank you for agreeing to participate in this study and welcome to our session. My name is Leslie Edgar and I represent the University of Arkansas Agricultural and Extension Education Department. Assisting me is Amy Hughes also from the U of A Agricultural and Extension Education Department. The purpose of this discussion is to determine your knowledge and opinion of soybean marketing effectiveness in Arkansas.

We've invited people who are part of the target audience for the campaign. You were selected because you have certain characteristics in common that interest us. We are very interested in your views and opinions because other Arkansans may feel the same way.

Before we begin, I would like to let you know that there are no right or wrong answers. I will have you write your initial thoughts to each question on an index card, prior to discussing each question as a group. Please feel free to share your point of view even if it differs from what others have said. Also, please speak up and only one person should talk at a time. We will be recording this session so that we don't miss any of your valuable comments. Though we will use names throughout the session, there will be no names attached to any of your comments. You may be assured of confidentiality.

My role is to ask questions and listen. I won't be participating in the conversation, but I want you to feel free to talk to one another. I'll be moving the discussion from one question to the next. Sometimes, in these types of discussions, a few people will talk a lot and others will say very little. However, it is important for us to hear from each of you today because you may have different experiences. So, if one of you is sharing a lot, I may ask you to let others talk. If you aren't saying much, I may ask for your opinion.

Our session will last about an hour and a half. If you have your cell phone please turn it off at this time for the remainder of this session.

Let's begin. We have placed name cards on the table in front of you to help us remember each other's names. Let's find out more about each other by going around the room one at a time. Tell us your name and something about you.

Introductory Information

Moderator reads: Today, we will discuss your knowledge and perceptions of a communications campaign about Arkansas soybeans. I will show you a variety of creative pieces from the campaign and ask you do discuss them. A creative piece is an element of the campaign that can be anything from a slogan to a video. Let's begin with our first question.

- When you hear the words “Arkansas Soybeans”, what comes to mind? Write your initial thoughts on index card #1. **Poll Group.**

The first creative piece I’d like to show you is the logo. I’ll show you the logo, then I’d like for you to write your initial thoughts on index card #2. Now, let’s discuss your thoughts. I may ask a few questions to drive the conversation.

Show logo

- Do you recognize this logo?
 - What organization does this logo represent?
- What kind of message do you think this logo represents?

Moderator reads: Are there any other comments about the logo?

Great discussion! Ok, let’s get a show of hands of how many people have used a QR code before. Ok, great. Let’s move on to the next creative piece.

Show Print Advertisement Record your initial thoughts about the advertisement on index card #3.

- Have you seen this advertisement before?
 - Where?
- What kind of message do you get from this advertisement?
- What do you think of the slogan used in this advertisement: *Harvesting the Potential*?
 - Direct the conversation to talking about what harvesting the potential means to them.

Moderator reads: Are there any other comments about this print ad? Let’s move on.

Show Television Spot Record your initial thoughts about the television spot on index card #4.

- Have you ever seen this ad before?
 - Where?
- What kind of message do you think this TV ad portrays?

Moderator reads: Are there any other comments about this television ad? Thank you for your thoughts. Let’s move on to the next piece.

Play Radio Spot Record your initial thoughts about the radio spot on index card #5.

- Have you heard this advertisement before?
 - Where?
- What kind of message do you think this radio spot implies?

Moderator reads: Are there any other comments about this television ad?

Next we’d like to ask you to look at the following image.

Show photo of Arkansas State Fair booth Record your initial thoughts about the booth on index card #6.

- Have you seen this booth before?
 - Where?
 - Would you stop if you saw this booth?
 - Why or why not?

Moderator reads: Do you have any other comments or suggestions about the booth? If not, we would like to show you a video.

Show P. Allen Smith recipe video Record your initial thoughts about the recipe video on index card #7.

- Have you seen this video before?
 - Do you recognize the person in the video?
 - Do you think this person is a good representative of Arkansas Soybeans?
1. Do you know what P. Allen Smith is known for?
 - a. **Poll everyone** then ask for discussion.
 2. How do you view P. Allen Smith?
 - a. **Poll everyone** then ask for discussion.

Moderator reads: Do any of you have any further comments about P. Allen Smith? If not, we would like show you another creative piece.

Show homepage of the website (www.themiraclebean.com) Record your initial thoughts about the website on index card #8.

- Have you seen this website before?
- Have you ever gone to this website to seek information?
- How do you normally look for information on the internet?

Moderator reads: Do you have any other comments? We have a few more questions to discuss.

- What would be the best outlet to give you information about Arkansas Soybeans? Record your initial thoughts about the following three questions on index card #9.
 - **Poll Group**
- What are you interested in learning about Arkansas Soybeans?
 - Food products?
 - Feed products?
 - Fuel products?
- How do you feel about food products made with soy?
 - **Poll Group**

Moderator reads: Thank you again for your fantastic discussion during this meeting. We really appreciate each and every one of you. At this time we would like to summarize what we've talked about during this meeting to see if there are any additional comments.

And while I am doing that, Amy will pass around some of the promotional items developed for this campaign.

- Does anyone recognize these items?
 - If so, where did you see this item?
- Are there any promotional pieces that stand out to you?
 - If so, why do you dislike or like this particular piece?

SUMMARIZE AND ASK FOR ANY ADDITIONAL COMMENTS

Moderator reads: Please see the demographic information in your packet so we can gather data about this group. Remember, no personal data or comments will be identified by your name. Your participation in this group is confidential.

PASS OUT SURVEYS

Moderator reads: As you leave you will receive your incentive for participation. Thank you again for your excellent discussion.

Appendix L

**Focus Group Moderator Guide for the Soybean Producers
and Animal Agriculture Producers**

Arkansas Soybean Promotion Board (ASPB) Communications Evaluation

Producer Focus Group
Moderator Guide and Questioning Route
August 1, 2013

(5 mins) Moderator reads: Hello, thank you for agreeing to participate in this study and welcome to our session. My name is Casandra Cox and I represent the University of Arkansas Agricultural and Extension Education Department. Assisting me are Amy Hughes and Tara Johnson also from the U of A Agricultural and Extension Education Department. The purpose of this discussion is to determine your knowledge and opinion of soybean marketing effectiveness in Arkansas.

We've invited people who are part of the target audience for the campaign. You were selected because you have certain characteristics in common that interest us. We are very interested in your views and opinions because other Arkansans may feel the same way.

Before we begin, I would like to let you know that there are no right or wrong answers. I will have you write your initial thoughts to each question on an index card, prior to discussing each question as a group. Please feel free to share your point of view even if it differs from what others have said. Also, please speak up and only one person should talk at a time. We will be recording this session so that we don't miss any of your valuable comments. Though we will use names throughout the session, there will be no names attached to any of your comments. You may be assured that the recording will be transcribed anonymously and, after the transcription is complete, the recordings will be destroyed.

My role is to ask questions and listen. I won't be participating in the conversation, but I want you to feel free to talk to one another. I'll be moving the discussion from one question to the next. Sometimes, in these types of discussions, a few people will talk a lot and others will say very little. However, it is important for us to hear from each of you today because you may have different experiences. So, if one of you is sharing a lot, I may ask you to let others talk. If you aren't saying much, I may ask for your opinion.

Our session will last about an hour and half. If you have your cell phone please turn it off at this time for the remainder of this session.

Let's begin. We have placed name cards on the table in front of you to help us remember each other's names. Let's find out more about each other by going around the room one at a time. Tell us your name and something about you.

Introductory Information

(10 mins) Moderator reads: Today, we will discuss your knowledge and perceptions of a communications campaign about Arkansas soybeans. I will show you a variety of creative pieces

from the campaign and ask you to discuss them. A creative piece is an element of the campaign that can be anything from a slogan to a video. Let's begin with our first question.

- When you hear the words “Arkansas Soybeans”, what comes to mind? Write your initial thoughts on index card #1. **Poll Group.**

The first creative piece I'd like to show you is the logo. I'll show you the logo, then I'd like for you to write your initial thoughts on index card #2. Now, let's discuss your thoughts. I may ask a few questions to drive the conversation.

Show logo

- Do you recognize this logo?
 - What organization does this logo represent?
- What kind of message do you think this logo represents?

Show Text Logo

Do you prefer this more with text?

Moderator reads: Are there any other comments about the logo?

Great discussion! Ok, let's get a show of hands of how many people have used a QR code before. Ok, great. Let's move on to the next creative piece.

(15 mins) Show Print Advertisement Record your initial thoughts about the advertisement on index card #3.

- Have you seen this advertisement before?
 - Where?
- What kind of message do you get from this advertisement?
- What do you think of the slogan used in this advertisement: *Harvesting the Potential*?
 - Direct the conversation to talking about what harvesting the potential means to them.

Moderator reads: Are there any other comments about this print ad? Let's move on.

(15 mins) Show Television Spot Record your initial thoughts about the television spot on index card #4.

- Have you ever seen this ad before?
 - Where?
- What kind of message do you think this TV ad portrays?

Moderator reads: Are there any other comments about this television ad? Thank you for your thoughts. Let's move on to the next piece.

(10 mins) Play Radio Spot Record your initial thoughts about the radio spot on index card #5.

- Have you heard this advertisement before?
 - Where?
- What kind of message do you think this radio spot implies?

Moderator reads: Are there any other comments about this television ad?

Next we'd like to ask you to look at the following image.

(5 mins) Show photo of Arkansas State Fair booth Record your initial thoughts about the booth on index card #6.

- Have you seen this booth before?
 - Where?
 - Would you stop if you saw this booth?
 - Why or why not?

Moderator reads: Do any of you have any further comments about the booth? If not, we would like show you another creative piece.

(5 mins) Show homepage of the website (www.themiraclebean.com) Record your initial thoughts about the website on index card #7.

- Have you seen this website before?
- Have you ever gone to this website to seek information?
- How do you normally look for information on the internet?

Moderator reads: Do you have any other comments? We have a few more questions to discuss.

- What would be the best outlet to give you information about Arkansas Soybeans? Record your initial thoughts about the following three questions on index card #8.
 - **Poll Group**
- What are you interested in learning about Arkansas Soybeans?
 - Food products?
 - Feed products?
 - Fuel products?
- How do you feel about food products made with soy?
 - **Poll Group**

Moderator reads: Thank you again for your fantastic discussion during this meeting. We really appreciate each and every one of you. At this time I would like to summarize what we've talked about during this meeting to see if there are any additional comments.

And while I am doing that, Tara will pass around some of the promotional items developed for this campaign.

- Does anyone recognize these items?
 - If so, where did you see this item?
- Are there any promotional pieces that stand out to you?
 - If so, why do you dislike or like this particular piece?

SUMMARIZE AND ASK FOR ANY ADDITIONAL COMMENTS

Moderator reads: Please see the demographic information in your packet so we can gather data about this group. Remember, no personal data or comments will be identified by your name. Your participation in this group will be kept confidential to the extent allowed by law and University policy.

PASS OUT SURVEYS

Moderator reads: As you leave you will receive your incentive for participation. Thank you again for your excellent discussion.

Appendix M
Promotional Pieces
Logo

Logo without text

The logo consisted of an outline of Arkansas with a three, white soybeans pods in the center. The right side of the logo is brown while the left sign is green. There is no text present on the logo.

Logo with text

The logo consisted of an outline of Arkansas with a three, white soybeans pods in the center. The right side of the logo is brown while the left sign is green. There is text present on the logo and it reads “Arkansas Soybeans” in brown to the right of the state image. There are two green rectangles, one above the logo and text and one underneath. The lower rectangle shows the web address www.themiraclebean.com

Print Advertisement

The print advertisement utilizes picture and text. The images used consist of bottles, chicken eating, mature soybean pod in field, pig, hand filling vehicle with gas from a red-pump handle, immature soybean field, and a tractor in the field during sunset. In the content analysis, emergent themes were identified such as benefits Arkansas economy, how soybeans are produced, for use in energy products, for use in food products, and for use in common household products. In the visual analysis, emergent themes such as how soybeans are produced, soybeans contribute to animal agriculture products, and for use in energy products.

Booth Display

The ASPB booth utilizes a backdrop with many soybean images such as milk, tractors, chicken eating, paint, milk, mature soybeans and field, immature field, hand pumping red-handle gas, green squares, and the ASPB logo with white outline. The booth also has a sign with the logo, picture of immature field, and QR code directing to social media. Promotional pieces such as oven mitts, erasers, fortune cookies, hand sanitizers, and handouts are available on the table. The table is surrounded by a blue cloth and the Using Your Bean interactive kiosk game is next to the table.

Radio Advertisement – Feeding the World

The radio advertisement utilizes a local accent portrayed by a farmer. Emergent themes identified in the content analysis included soybeans are grown in Arkansas, soybeans contribute to animal agriculture, promotion/use of slogan, for use in food products, and for use in fuel products.

Television Advertisement – Harvesting the Potential

The television advertisement featured several University of Arkansas Division of Agriculture personnel, which were also ASPB members and local farmers. In the content analysis, emergent themes were identified such as soybeans have many uses, promotion/use of slogan, for use in common household products, for use in energy products, and benefits Arkansas economy. In the visual analysis, emergent themes were identified such as how soybeans are produced, soybeans are grown in Arkansas, and promotion of board.

Website



Featured Research Projects
Dr. Trenton Roberts sets a goal to improve soybean performance and yield following rice in the full season production system. [Read more here.](#)

- Featured Research Projects
- NSSI Online Assessment
- Top 10 Facts
- Letter From The Chairman
- Grow For The Green

Welcome to the TheMiracleBean.com

Recently we made a few changes with you in mind. Notice the new market and weather widgets that provide the most up-to-date information with one simple click.

When you log on to TheMiracleBean.com, you can:

- Learn what's going on with the Arkansas Soybean Promotion Board
- Learn of upcoming agriculture events in your area
- Learn about research being supported to help you increase yield and be more profitable
- Watch podcasts covering weed control, field management and much more
- Sign up for your soybean newsletter and eblasts

Bookmark our website on your mobile device and have access 24/7.



eNews Sign Up!

Subscribe to our eNewsletter and keep in touch!

Your Email Address

[privacy policy](#) - [contact us](#)



TRACK MARKET COMMODITY PRICES



CHECK YOUR LOCAL WEATHER

Soybean News | **AGRI-News** | Headlines

Soybean News

DTN Closing Grain Comments 03/25 13:42

FARM MARKET NEWS - SOYBEAN AND WHEAT REPORT FOR Tue, March 25

DTN Midday Grain Comments 03/25 11:32

DTN Early Word Grains 03/25 05:59

FARM MARKET NEWS - SOYBEAN AND WHEAT REPORT FOR Mon, March 24

Latest ASPB Tweets

We have 88% of soybeans planted in Arkansas. Farmers continue to do the best they can with the weather this year. <http://t.co/5wZgPbkYIT>
Tuesday, June 25, 2013 - 5:11pm

@nwafoddie @PAllenSmith Are you making the purchase?
Friday, July 19, 2013 - 2:13pm

It's a beautiful day to talk nutrient management for soybeans with Dr. Nathan Slaton. <http://t.co/0zTwtIKEYG>
Thursday, August 15, 2013 - 11:32am

MT @GraceGrits: @ARFB I'm baking

P. Allen Smith Video Recipe – Soy Milk Iced Coffee

The P. Allen Smith recipe is for a soy milk iced coffee recipe. In the content analysis, emergent themes such as P. Allen Smith and soybeans are healthy. As mentioned in the methodology, a visual analysis was not conducted on P. Allen Smith video recipes due to the lack of connotative values present.

Promotional Items

ASPB Ball Caps

The ball caps are tan with the ASPB logo with text, as described previously, on the front and “Arkansas Soybeans” in brown on the back.

Branded Pitchers

The pitchers are clear, with a handle, and have the ASPB logo sticker.

Cow and Pig Oven Mitts

Silicone chicken and pig oven mitts were created. The colors available are orange, pink, or yellow. The USB logo is on the front of each mitt.

Hand Sanitizer

Clear hand sanitizer bottles were used as promotional pieces with no reference to ASPB or USB.

Late Season Management Guide

The late season management guides includes practices and procedures in the management of soybeans in the late season. The guide is compact and utilizes pictures for illustration purposes. The guide was produced by USB, not ASPB.

Appendix N
Analysis Guide
General Public

Table N1*Analysis Utilized in Each Creative Piece in the General Public Audience (N = 42)*

Promotional Piece	Content	Visual	Both
TV Spot #1 - Harvest The Potential	✓	✓	✓
TV Spot #2 - Diversity	✓	✓	✓
TV Spot #3 - Feeding the World	✓	✓	✓
TV Spot #4 - Economic Impact	✓	✓	✓
Radio Spot #1 - Valuable Crop	✓		
Radio Spot #2 - Soybean Fields	✓		
Radio Spot #3 - Diversity	✓		
Radio Spot #4 - Feeding the World	✓		
Radio Spot #5 - Economic Impact	✓		
PAS Spot #1 - Lotion	✓		
PAS Spot #2 - Cleaning Products	✓		
PAS Spot #3 - Foods	✓		
PAS Spot #4 - Candles	✓		
Print #1 - Harvest The Potential	✓	✓	✓
Print #2 - Arkansas Soybean Research Summit	✓		
Print #3 - Welcome Butch Calhoun		✓	
Banner #1 - Arkansas Soybeans		✓	
Banner #2 - Food. Fuel. Grown in Arkansas.		✓	
eNews #1 - Welcome to Bean Brief	✓	✓	✓
eNews #3 - Bean Brief Harvest	✓	✓	✓
Educational Video	✓	✓	✓
Edamame Harvest - Arkansas Food bank	✓	✓	✓
Spot #1 -Trail Mix with Soy Nuts	✓		
Spot #2 -Soy Sweet Potato Pie	✓		
Spot #3 -Spicy Garlic Basil Dipping Oil	✓		
Spot #4 -Iced Soy Chocolate Coffee	✓		
Spot #5 -Garlic Parmesan Edamame	✓		
Spot #6 -Black Soybean Hummus	✓		
Bean2Blog Logo		✓	
Bean2Blog Invitation	✓	✓	✓
Bean2Blog Press Release	✓		
Bean2Blog Program	✓	✓	✓
Bean2Blog Promotional T-shirt		✓	
Dollars & Cents Infographic		✓	
Top 10 Things About Soybeans	✓	✓	✓
Arkansas Soybean Promotion Board Display		✓	

Table N1 (continued)

Creative Piece	<i>Content</i>	<i>Visual</i>	<i>Both</i>
Table top signage		✓	
Animal Ag Signage		✓	
Animal Ag Signage 2		✓	
Animal Ag Webisode 1	✓	✓	✓
Animal Ag Webisode 2	✓	✓	✓
Proclamation Press Release	✓		
<i>Total</i>	32	24	14

Note. “✓” indicates type of analysis used for creative piece.

Analysis Guide

Soybean Producers

Table N2*Analysis Utilized in Each Creative Piece in the Soybean Producers Audience (N = 33)*

Promotional Piece	<i>Content</i>	<i>Visual</i>	<i>Both</i>
Website	✓	✓	✓
TV Spot #1 - Harvest The Potential	✓	✓	✓
TV Spot #2 - Diversity	✓	✓	✓
TV Spot #3 - Feeding the World	✓	✓	✓
TV Spot #4 - Economic Impact	✓	✓	✓
Radio Spot #1 - Valuable Crop	✓		
Radio Spot #2 - Soybean Fields	✓		
Radio Spot #3 - Diversity	✓		
Radio Spot #4 - Feeding the World	✓		
Radio Spot #5 - Economic Impact	✓		
Print #1 - Harvest The Potential	✓	✓	✓
Print #2 - Arkansas Soybean Research Summit	✓		
Print #3 - Welcome Butch Calhoun		✓	
Banner #1 - Arkansas Soybeans		✓	
Banner #2 - Food. Fuel. Grown in Arkansas.		✓	
Banner #4 - Yield Contest		✓	
eNews #1 - Welcome Bean Brief	✓	✓	✓
eNews #2 - Free Webcasts	✓	✓	✓
eNews #3 - Bean Brief Harvest	✓	✓	✓
Educational Video	✓	✓	✓
Table Top Signage 1		✓	
Branded Pitcher		✓	
Metric Decals		✓	
ASPB Display		✓	
Event signage		✓	
Animal Ag Signage		✓	
Animal Ag Signage 2		✓	
Animal Ag Webisode	✓	✓	✓
Poultry Webisode	✓	✓	✓
Proclamation Press Release	✓		
ASRS Banner Ad	✓		
License Plates		✓	
ASPB Ball Caps		✓	
<i>Total</i>	20	25	12

Note. "✓" indicates type of analysis used for creative piece.

Analysis Guide

Animal Agriculture Producers

Table N3*Analysis Utilized in Each Creative Piece in the Animal Agriculture Producers Audience (N = 11)*

<i>Creative Piece</i>	<i>Content</i>	<i>Visual</i>	<i>Both</i>
TV Spot #1 - Harvest The Potential	✓	✓	✓
TV Spot #3 - Feeding the World	✓	✓	✓
Radio Spot #2 - Soybean Fields	✓		
Radio Spot #4 - Feeding the World	✓		
Print #1 - Harvest The Potential	✓	✓	✓
Educational Video	✓	✓	✓
ASPB Display		✓	
Animal Ag Signage 1		✓	
Animal Ag Signage 2		✓	
Animal Ag Webisode	✓	✓	✓
Animal Ag Webisode 2 Poultry	✓	✓	✓
<i>Total</i>	8	9	6

Note. "✓" indicates type of analysis used for creative piece.

Appendix O
Quality Guide
General Public

Table O1*Quality Utilized in Each Creative Piece in the General Public Audience (N = 42)*

Promotional Piece	Copy	Images	Design	Video	Audio
TV Spot #1 - Harvest The Potential	✓			✓	✓
TV Spot #2 - Diversity	✓			✓	✓
TV Spot #3 - Feeding the World	✓			✓	✓
TV Spot #4 - Economic Impact	✓			✓	✓
Radio Spot #1 - Valuable Crop	✓				✓
Radio Spot #2 - Soybean Fields	✓				✓
Radio Spot #3 - Diversity	✓				✓
Radio Spot #4 - Feeding the World	✓				✓
Radio Spot #5 - Economic Impact	✓				✓
PAS Radio Spot #1 - Lotion	✓				✓
PAS Radio Spot #2 - Cleaning Products	✓				✓
PAS Radio Spot #3 - Foods	✓				✓
PAS Radio Spot #4 - Candles	✓				✓
Print #1 - Harvest The Potential	✓	✓	✓		
Print #2 - Arkansas Soybean Research Summit	✓		✓		
Print #3 - Welcome Butch Calhoun	✓	✓	✓		
Banner #1 - Arkansas Soybeans	✓	✓	✓		
Banner #2 - Food. Fuel. Grown in Arkansas.	✓	✓	✓		
eNews #1 - Welcome to Bean Brief	✓	✓	✓		
eNews #3 - Bean Brief Harvest	✓	✓	✓		
Educational Video	✓			✓	✓
Edamame Harvest - Arkansas Food bank	✓			✓	✓
PAS Video Recipe #1 -Trail Mix with Soy Nuts	✓			✓	✓
PAS Video Recipe #2 -Soy Sweet Potato Pie	✓			✓	✓
PAS Video Recipe #3 -Spicy Garlic Basil Dipping Oil	✓			✓	✓
PAS Video Recipe #4 -Iced Soy Chocolate Coffee	✓			✓	✓
PAS Video Recipe #5 -Garlic Parmesan Edamame	✓			✓	✓
PAS Video Recipe #6 -Black Soybean Hummus	✓			✓	✓
Bean2Blog Logo			✓		
Bean2Blog Invitation	✓	✓	✓		
Bean2Blog Press Release	✓				
Bean2Blog Program	✓		✓		
Bean2Blog Promotional T-shirt			✓		

Table O1 (continued)

Promotional Piece	<i>Copy</i>	<i>Images</i>	<i>Design</i>	<i>Video</i>	<i>Audio</i>
Dollars & Cents Infographic			✓		
Top 10 Things You Should Know About Soybeans	✓	✓	✓		
Arkansas Soybean Promotion Board Display		✓	✓		
Table top signage			✓		
Animal Ag Signage		✓	✓		
Animal Ag Signage 2		✓	✓		
Animal Ag Webisode 1	✓			✓	✓
Animal Ag Webisode 2	✓			✓	✓
Proclamation Press Release	✓				
<i>Total</i>	32	11	17	14	23

Note. "✓" indicates type of quality evaluated for creative piece.

Quality Guide

Soybean Producers

Table O2*Quality Utilized in Each Creative Piece in the Soybean Producers Audience (N = 33)*

Promotional Piece	Copy	Images	Design	Video	Audio
Website	✓	✓	✓		
TV Spot #1 - Harvest The Potential	✓	✓		✓	✓
TV Spot #2 - Diversity	✓			✓	✓
TV Spot #3 - Feeding the World	✓			✓	✓
TV Spot #4 - Economic Impact	✓	✓		✓	✓
Radio Spot #1 - Valuable Crop	✓				✓
Radio Spot #2 - Soybean Fields	✓				✓
Radio Spot #3 - Diversity	✓				✓
Radio Spot #4 - Feeding the World	✓				✓
Radio Spot #5 - Economic Impact	✓				
Print #1 - Harvest The Potential	✓	✓	✓		
Print #2 - Arkansas Soybean Research Summit	✓		✓		
Print #3 - Welcome Butch Calhoun	✓	✓	✓		
Banner #1 - Arkansas Soybeans	✓	✓	✓		
Banner #2 - Food. Fuel. Grown in Arkansas.	✓	✓	✓		
Banner #4 - Yield Contest	✓	✓	✓		
eNews #1 - Welcome Bean Brief	✓	✓	✓		
eNews #2 - Free Webcasts	✓	✓	✓		
eNews #3 - Bean Brief Harvest	✓	✓	✓		
Educational Video	✓	✓		✓	✓
Table Top Signage 1			✓		
Branded Pitcher			✓		
Metric Decals			✓		
ASPB Display		✓	✓		
Event signage			✓		
Animal Ag Signage		✓	✓		
Animal Ag Signage 2		✓	✓		
Animal Ag Webisode	✓			✓	✓
Poultry Webisode	✓			✓	✓
Proclamation Press Release	✓				
ASRS Banner Ad	✓		✓		
License Plates			✓		
ASPB Ball Caps			✓		
<i>Total</i>	24	15	20	7	12

Note. "✓" indicates type of quality evaluation used for creative piece.

Quality Guide

Animal Agriculture Producers

Table O3*Quality Utilized in Each Creative Piece in the Animal Agriculture Producers Audience (N = 11)*

Promotional Piece	<i>Copy</i>	<i>Images</i>	<i>Design</i>	<i>Video</i>	<i>Audio</i>
TV Spot #1 - Harvest The Potential	✓			✓	✓
TV Spot #3 - Feeding the World	✓			✓	✓
Radio Spot #2 - Soybean Fields	✓				✓
Radio Spot #4 - Feeding the World	✓				✓
Print #1 - Harvest The Potential	✓	✓	✓		
Educational Video	✓	✓		✓	
ASPB Display		✓	✓		
Animal Ag Signage 1		✓	✓		
Animal Ag Signage 2 Poultry		✓	✓		
Animal Ag Webisodes	✓			✓	✓
Animal Ag Webisode 2 Poultry	✓			✓	✓
<i>Total</i>	8	5	4	4	6

Note. "✓" indicates type of quality evaluated used for creative piece.

