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**THE RHETORIC OF GREEK
POLITICAL ADVERTISEMENTS**
A STUDY OF 2007 & 2009 PRE-ELECTORAL
TV CAMPAIGNS



Introduction

- The dynamic of political advertising is crucial for the candidates
 - Political advertising techniques are nowadays so sophisticated that can serve various aims
 - Televised political advertising is based on codes and symbols to help audiences interpret the message
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The Videostyle technique

- Was first outlined by Kaid and Davidson (1986)
 - is a tri-component model (verbal, non-verbal, video production techniques)
 - *“the techniques, strategies, narratives, and symbols that a candidate decides to use in television advertising make up a candidate’s “videostyle”*
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The Videostyle technique 2

Makes comparisons across various dimensions:

1. how production styles of ads have changed,
 2. how negative advertising has evolved, and
 3. how rhetorical strategies have been altered
 4. it allows us a cross country analysis, taking into consideration the changes that have been made on the typology
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Methodology

- Content analysis of all televised political ads from the 2007 and 2009 Greek general elections
 - The total number of ads analyzed was 97 (N=97)
 - The ads obtained for content analysis covered the campaigns of the five parliamentary political parties
 - The spots were analysed using the programme SPSS 17
 - The credibility of the data input by the two coders was tested using the North, Holsti, Zaninovich and Zinnes coders' reliability test
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Research question/ hypotheses

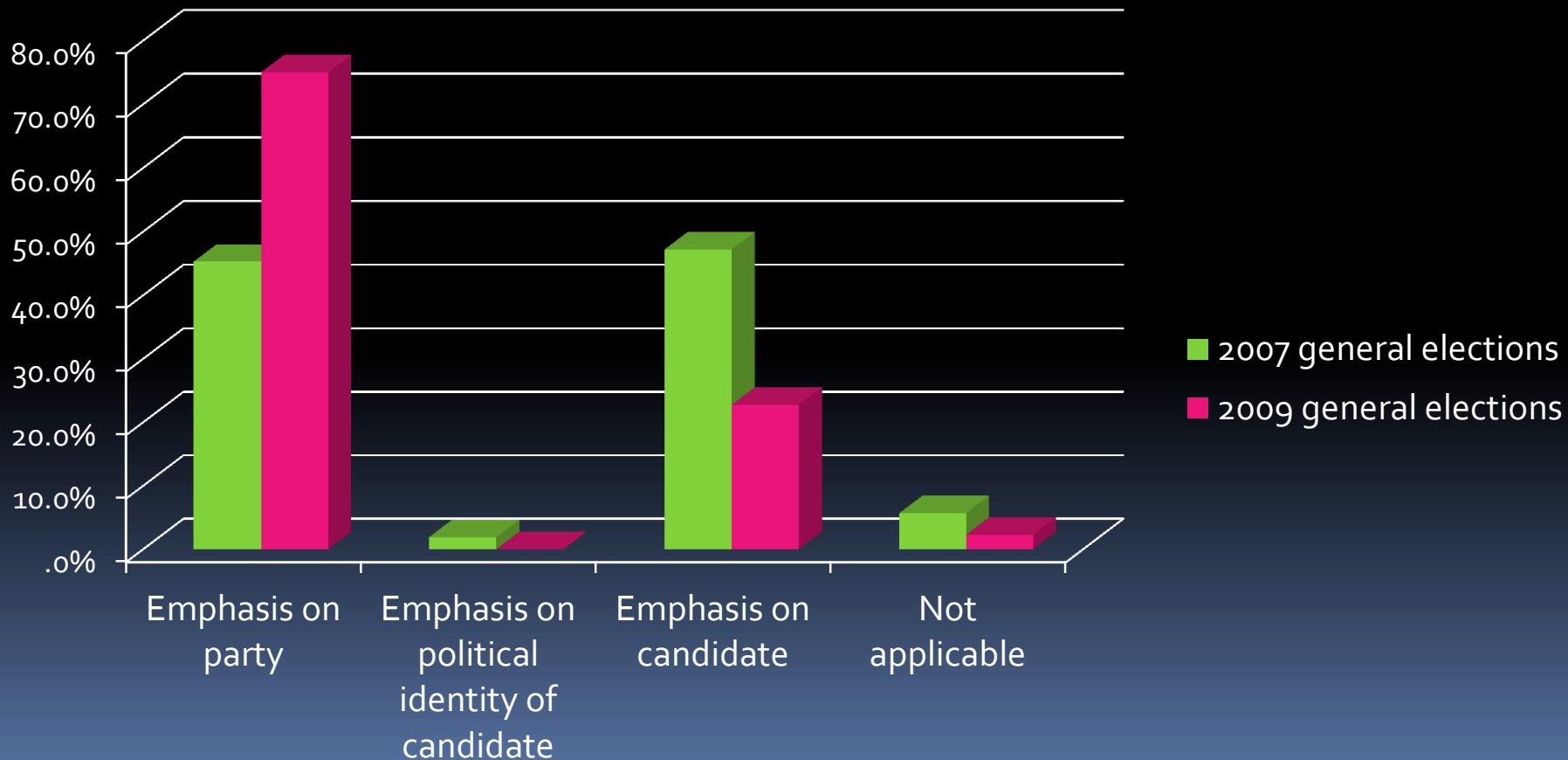
- Do verbal, non-verbal and production characteristics of political advertisements of the 2007 & 2009 elections differ depending on the election period and the political party implementing them in its advertising campaign?
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- we expect that subjects highlighted by the spots come from the media agenda setting
 - we assume that parties “build” their image around their leader more in the 2009 elections, than the 2007 ones
 - we attest that the negative ads will be the ones of the government’s opposition parties
 - we suppose that emotional, informational and hortative discourse to be more often used than technical and legal ones
 - we expect a prevalence of emotional appeal over logical and ethical ones
 - we expect that the parties will be using various techniques (music, cinema techniques, and computer graphics)

Presentation of Results

- The elections level

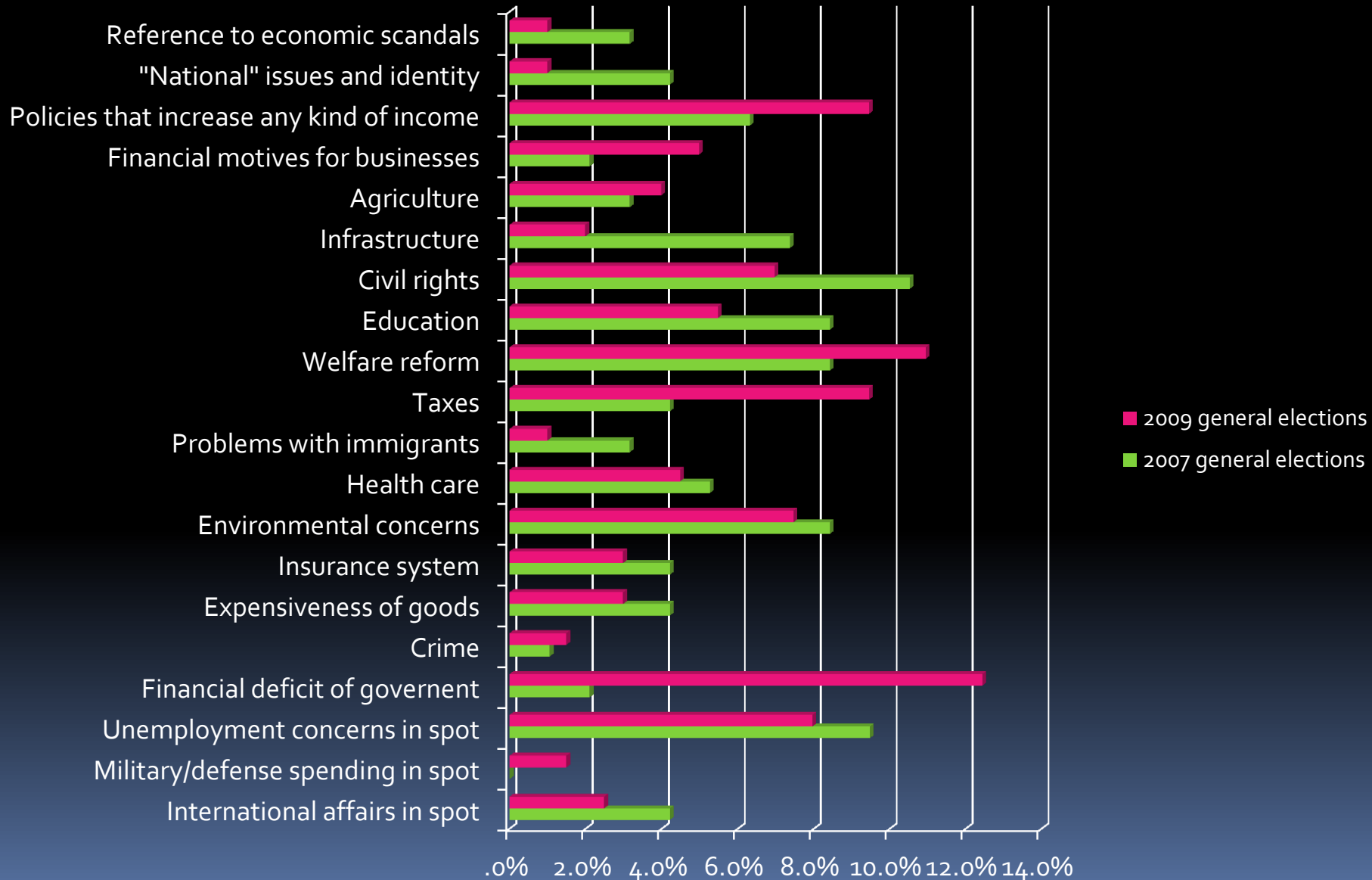
Identity of political spot



Type of appeal of spot depending on election period

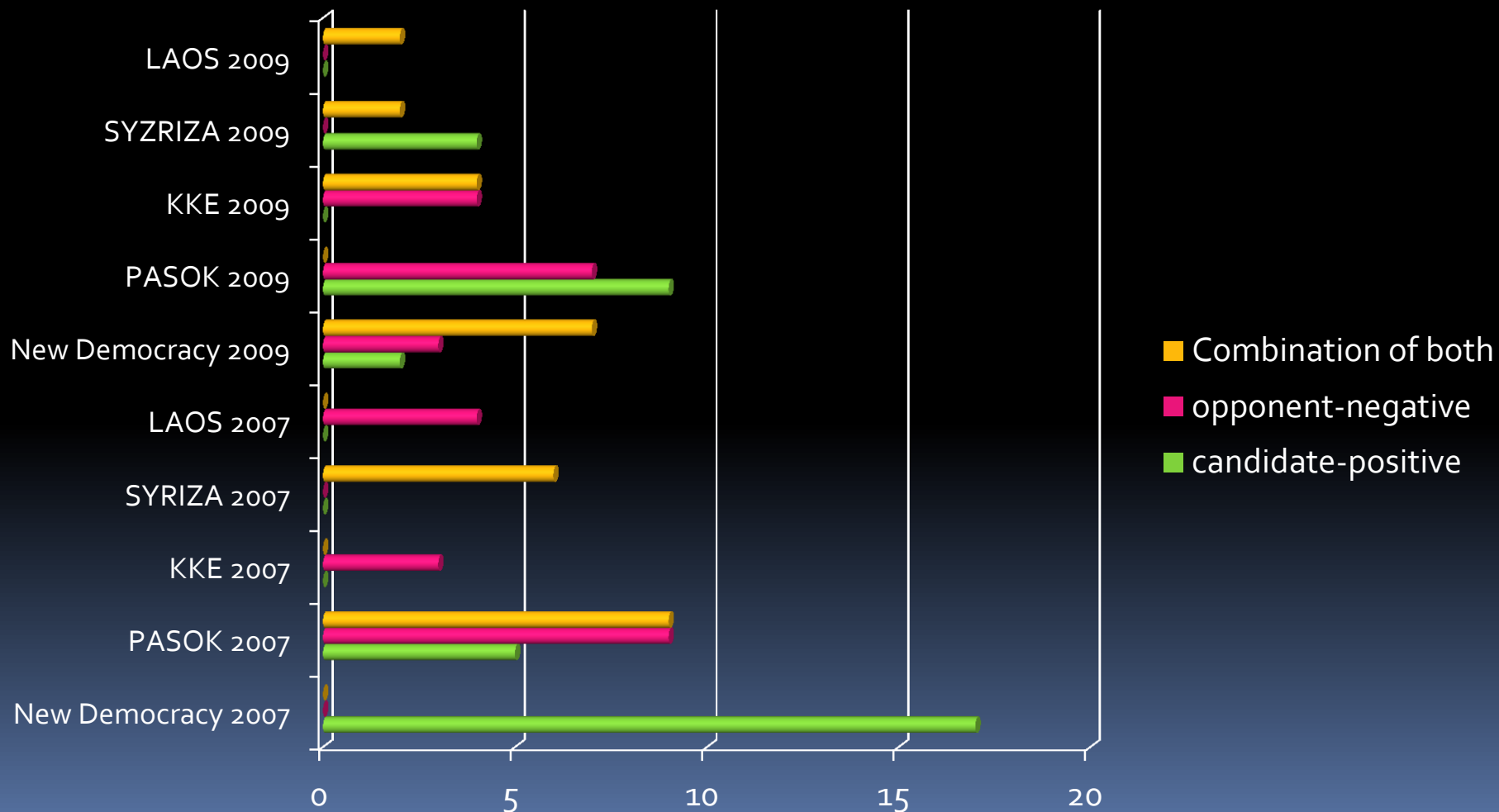


Content categories of spot

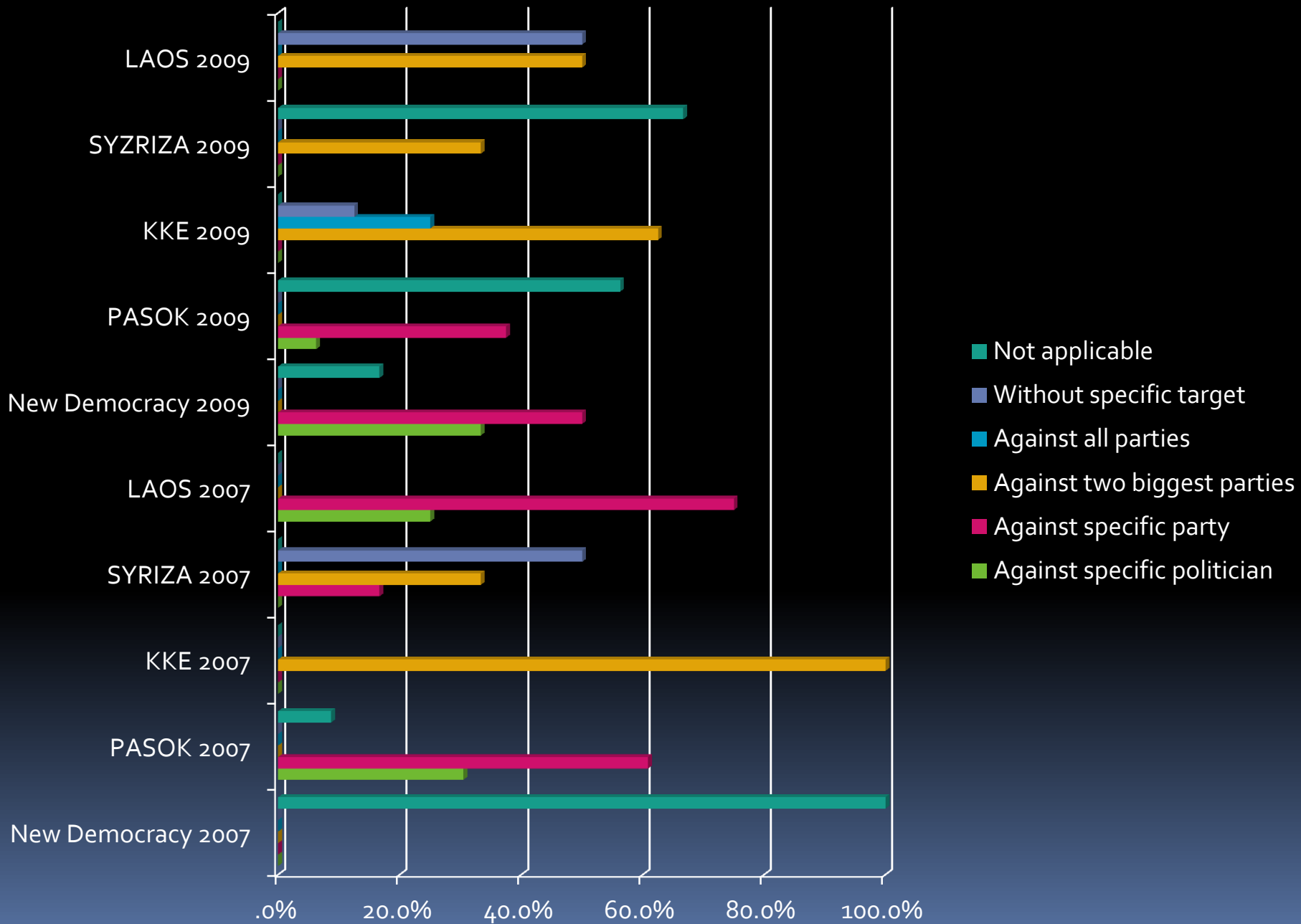


■ The parties level

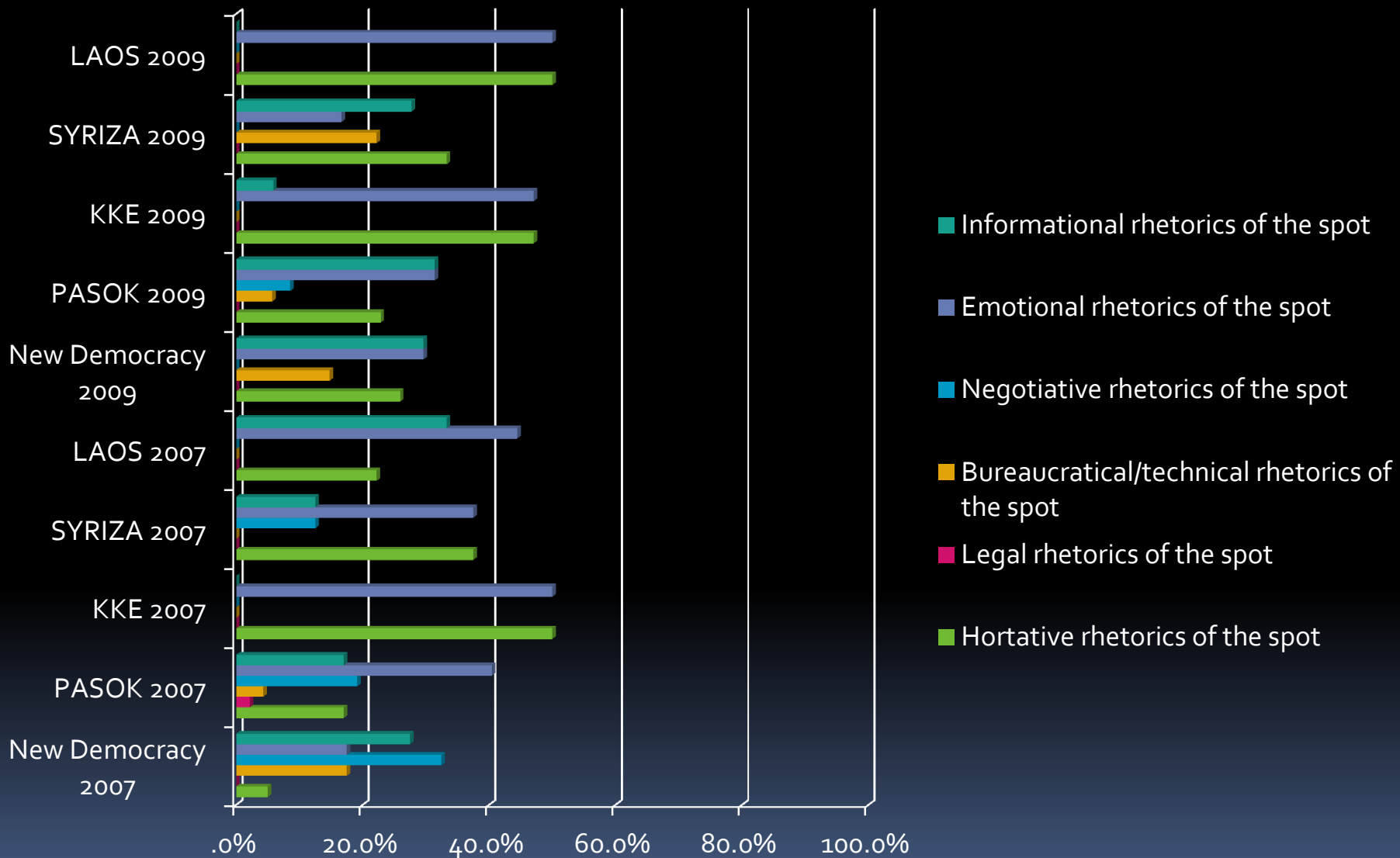
Focus of spot per party and election period



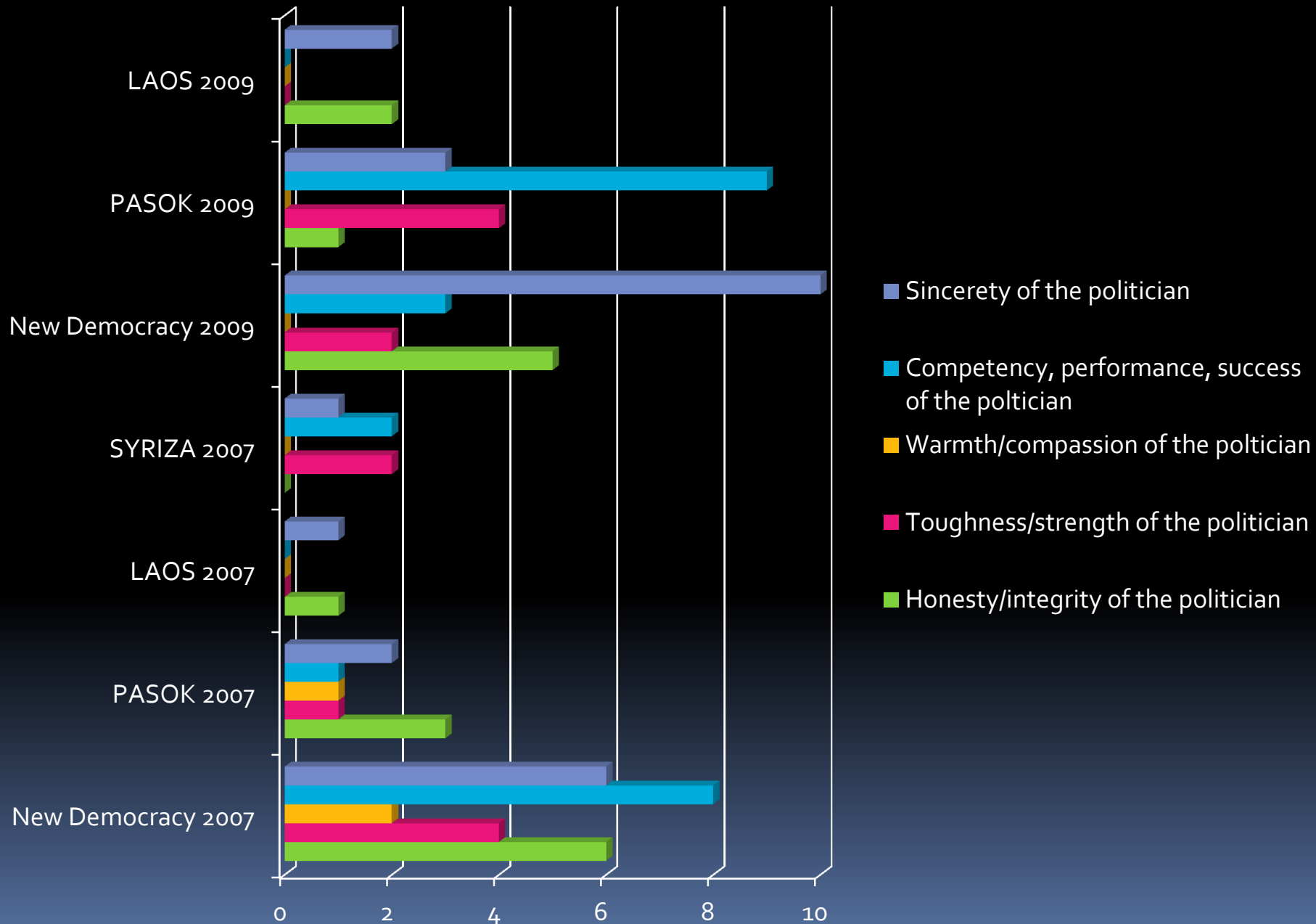
Focus of negativity of spot per party and election period



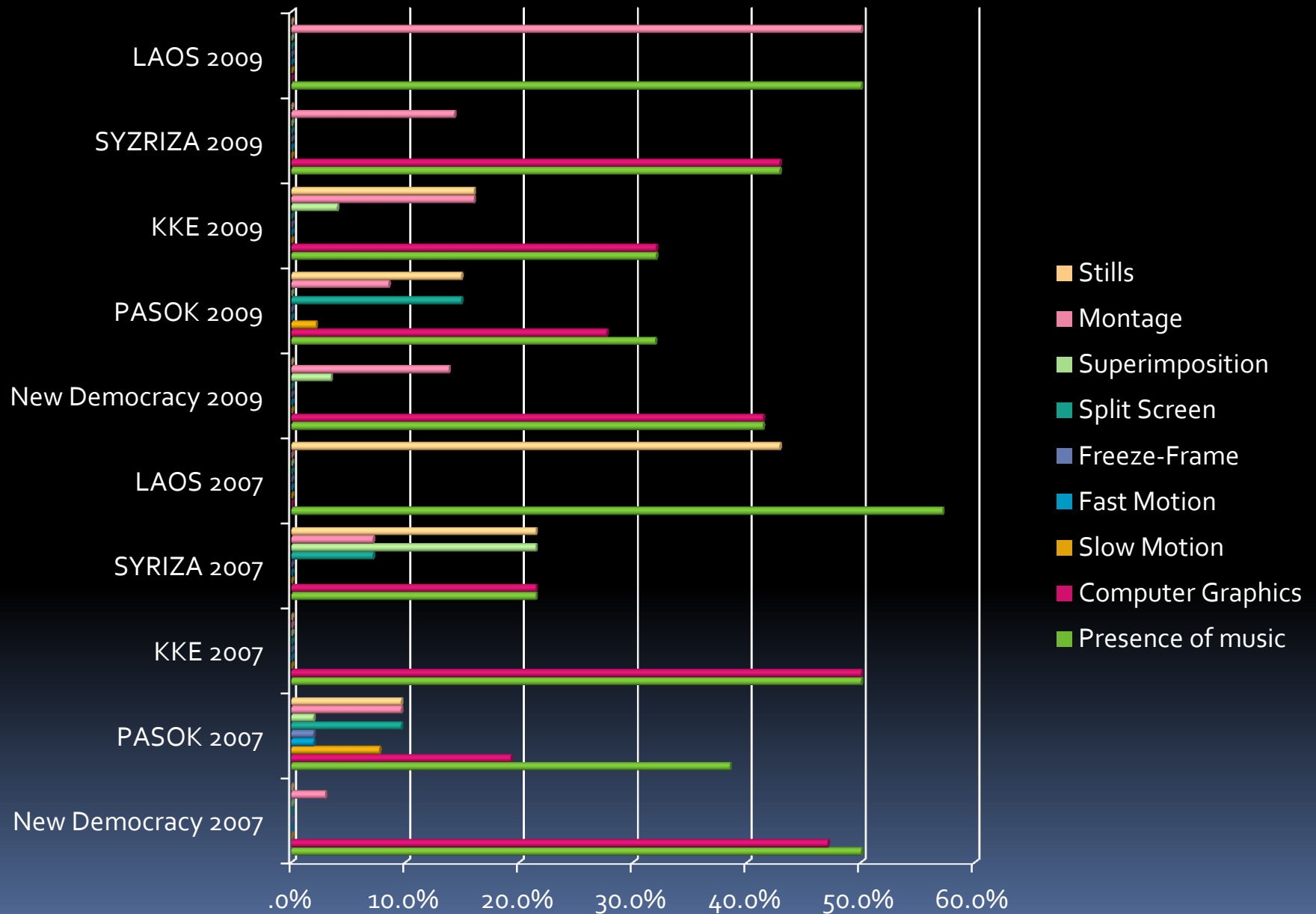
Rhetorics of spot per party and election



Virtues of politician per party and election



Production characteristics per party and election



Conclusions 1

- Trends observed:

1. In the elections' level

- a) A change in emphasis of political spot from the candidate to the party
- b) A diachronic prevalence of emotional appeals over logical and ethical ones
- c) An emergence of economic issues due to the upcoming of worldwide economic recession, an issue heavily underlined by the media too

Conclusions 2

2. In the parties' level:

- a) The “paradox” (rationalized by public opinion polls and preceding European Elections) of the strong trend of government party spots towards negativism in 2009 campaign
- b) The direction of negativism, which differs between the big (towards opponent) and small parties (mainly towards the two big parties)
- c) The prevalence of hortative and emotional rhetorics of spots



Conclusions 3

- d) The “paradox” of the presentation of virtues of the political leader, in contrast to the leaders’ little physical appearance in the spots
 - e) The rather wide use of music and computer graphics in the political spots, in order to aesthetically improve the overall production
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Conclusions 4

- Many more things need to be presented,
 - such as specific non-verbal characteristics of the spots (dominant speaker, setting of spot, dress of the candidates taking part), or
 - specific production characteristics (length, production style, camera angles)
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THANK YOU FOR YOUR KIND
ATTENDACE

