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Cultural Codes, Value Models, and Implicit Meaning in Multimodal Advertising Discourse: A Cognitive-Pragmatic Analysis

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Abstract This study examines how culturally and socially available background relations contribute to implicit meaning in contemporary multimodal advertising. The corpus comprises 65 advertising cases from 2021-2025, all analyzed through a common qualitative coding protocol, with 11 focal campaigns receiving extended analysis. The framework distinguishes pragmatic status from communicative configuration and integrates presupposition, implicature, context-supported inference, framing, viewpoint, conceptual metaphor, blending, and multimodal organization. Corpus-wide coding identifies recurrent configurations in which background relations are activated, redirected, or re-evaluated across modes. The analysis distinguishes campaign-supported interpretations from claims about socially or culturally shared knowledge and avoids treating campaign meanings as evidence of uniform audience beliefs. The study extends an earlier integrative model by separating the background relation invoked by a campaign from its value organization and the discursively projected subject position made available to the addressee, while providing an explicit evidentiary layer for interpreting culturally grounded meanings.

Keywords: *Advertising discourse, Implicit meaning, Multimodality, Cultural code, Gender*

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1. Introduction

Advertising often relies on premises that it never states outright. An image may resolve an ambiguous slogan; a later scene may overturn the interpretation first encouraged by the campaign. Such meanings arise from the advertisement as a whole, not from verbal and visual elements considered separately. As multimodal scholarship shows, one mode can constrain or complete the meaning of another, and the relationship becomes intelligible only in context (Bateman et al., 2017; Kress & van Leeuwen, 2021).

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Pragmatics helps explain this inferential work. Presupposition presents content as already given, whereas implicature involves an additional proposition recovered from the message and its context. Irony and delayed disclosure may prompt an inference, but neither device is itself an implicature. The task is to identify the unstated proposition, rather than simply name the technique that draws attention to it. The distinction matters especially when an advertisement invokes expectations about social relations instead of making explicit claims about a product (Carston, 2002; Lombardi Vallauri et al., 2020; Sperber & Wilson, 1995). This same task of identifying the unstated proposition bears on how such inferences are treated in research on advertising.

Research has already brought pragmatic, cognitive, and multimodal approaches together to account for implicit meaning in advertising (Nurbayeva et al., 2019; Nurbayeva, Tulekova, & Ospankulova, 2026; Nurbayeva, Tulekova, Smagulova, et al., 2026). A further question is when a reading of one campaign warrants a claim about cultural knowledge. Viewers may recognize an expectation without that expectation being distinctive of any particular community. Identifying the premise on which an inference depends is therefore not the same as demonstrating its cultural specificity. Another problem is the tendency to conflate what a campaign assumes with what it values. An appeal to familiar consumer habits, for example, may make authenticity desirable. Elsewhere, a product's apparent weakness may be recast as an advantage for face-to-face contact. In both cases, the background premise must be distinguished from the judgment the advertisement encourages. Nor should the perspective the campaign offers viewers be mistaken for their actual identities or responses, which cannot be established by textual analysis (Jaszczolt, 2022). A third problem concerns the division of interpretive work between modes. Describing an image as metaphorical tells us little about the contribution of the accompanying words or the point at which a visual sequence changes the initial reading. We therefore follow the cues that support each inference. After identifying the principal unstated proposition and its pragmatic status, we ask how the advertisement organizes that proposition cognitively. We then consider what evidence supports the background relation, how the message evaluates it, and which standpoint it makes available to viewers. This approach extends earlier integrative work while keeping claims about shared cultural knowledge within the limits of the evidence. These concerns motivate five research questions.

1. How can the principal unstated propositions be classified pragmatically?
2. What are the background relations on which those propositions depend, and what evidence supports them?
3. When do reframing or viewpoint management account for the interpretation, and when are conceptual metaphor or blending required?
4. What value models are assigned to these relations, and what subject positions are projected for addressees?
5. How do verbal and visual resources contribute to the inference over time, including when an interface forms part of the message?

Together, the questions distinguish what is inferred from how it is constructed and how far the evidence supports it. We address these questions through a purposive corpus of 65 advertisements published between 2021 and 2025. Every campaign was classified for its principal pragmatic status and the cognitive mechanisms supported by the available material. Eleven cases were then examined in greater depth to trace their background premises, evaluative direction, and projected addressee positions. The analysis concerns meanings made available by the campaigns; it does not measure audience responses.

2. Theoretical Framework

The framework is organized around the problem of explaining an unstated proposition. Pragmatics clarifies its status, while cognitive analysis accounts for the organization or revision of an initial reading. Multimodal analysis identifies the cues that make either process possible. Because recognizing a premise is not proof of its cultural distribution, the evidentiary basis of the premise is considered separately from the evaluation the campaign gives it. Empirical advertising studies help specify where these distinctions matter.

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2.1. Pragmatic Implicitness and Cultural Background Knowledge

Within this inferential process, two categories of implicit content must be kept apart. Implicit meaning requires inference beyond literal decoding. On relevance-theoretic and post-Gricean accounts, comprehenders combine encoded material with assumptions accessible in context (Carston, 2002; Sperber & Wilson, 1995). Advertising exploits this process by guiding judgments without stating every premise. Lombardi Vallauri et al. (2020) further show that implicit argumentation can shift part of the interpretive burden to recipients, making the evaluative claim less conspicuous than it would be in an overt assertion. Presupposition and implicature should not be treated as interchangeable. Presupposition concerns content presented as given, whether introduced by wording or established in the discourse (von Fintel, 2008). Implicature concerns a further proposition inferred in context (Carston, 2002; Sperber & Wilson, 1995). A slogan's irony or a film's late reveal may help a viewer reach such a proposition. Equally, it may sustain a less specific contextual inference or force a reassessment of an earlier judgment. The device does not determine the category.

Background knowledge enters the account at precisely this inferential point. To understand what a slogan or scene suggests, viewers must recognize a relation that the advertisement may never state. That relation may derive from a familiar advertising convention, a widely circulating social expectation or a practice documented in a particular cultural setting. The message can show that an assumption is relevant to a particular interpretation; it cannot, by itself, establish how widely that assumption is shared. The evidentiary status of the background relation is therefore examined separately from its function within the advertisement (Jaszczolt, 2022).

2.2. Multimodal Meaning Construction

Advertising combines language with other semiotic resources (Cook, 2001). An image need not merely illustrate a slogan: composition may make one reading salient, while speech or sound qualifies it. Social-semiotic approaches therefore study what modes accomplish together rather than assigning each an isolated meaning (Bateman et al., 2017; Jewitt, 2014; Kress & van Leeuwen, 2021). Visual design itself contributes to the organization of a message (Ledin & Machin, 2020). A persuasive proposition may be recoverable only when these contributions are read in relation to one another.

Genre-specific studies then translate this general concern into more precise analytical criteria. Empirical research clarifies how meaning depends on relations between modes. Xing and Feng (2023) show how intertextual references shape reading positions in advertising, while Ryoo et al. (2021) examine how verbal explicitness affects the interpretation of visual metaphor. Pérez-Sobrino (2016) traces metaphorical and metonymic relations across verbal and visual resources. The need for contextual interpretation is not confined to advertising. Examining literary imagery in Kazakhstan's internet poetry, Sabirova et al. (2024) consider its cultural associations within a digital literary setting. The genres differ, but the methodological concern is shared: an image must first be interpreted in its textual and communicative context before it can support wider claims about culturally shared knowledge. Studies of particular advertising genres sharpen the diagnostic criteria. Jahameh and Zibin (2023) investigate metaphor in food advertising; Hidalgo-Downing and O'Dowd (2023) separate metaphorical from metonymic relations in environmental campaigns. Baş (2024) examines conceptual mappings in airline advertising. Their findings offer a reason to resist calling every unexpected juxtaposition a metaphor. The analyst must be able to specify the source and target domains; an account of blending must also explain what emerges from the interaction between its inputs (Forceville, 2024).

2.3. Conceptual Metaphor and Blending

Conceptual metaphor involves a structured mapping through which selected features of a source domain organize the understanding of a target domain. In multimodal advertising, the corresponding elements may appear in different modes, but identifying the metaphor still requires evidence of a source, a target, and the relations between them (Forceville, 1996; Forceville & Urios-Aparisi, 2009; Lakoff & Johnson, 1980). Recent methodological work similarly stresses explicit criteria for identifying visual and multimodal metaphor (Forceville, 2024). Visual resemblance, symbolic association, or novelty alone does not meet that threshold. Conceptual blending requires a different kind of explanation. Its analysis

must distinguish the input spaces, identify the mappings between them, and demonstrate a structure that is not supplied by either input independently (Fauconnier & Turner, 2002). Juxtaposing two visual domains does not necessarily create such a blend. If reframing, a change of viewpoint or a contrast between modes adequately accounts for the interpretation, the analysis does not introduce a blending label merely because the advertisement is visually unexpected.

This same principle of explanatory parsimony extends beyond metaphor and blending to other resources. Many changes in interpretation are better explained without metaphor. A campaign may evoke a familiar scenario and alter the role assigned to one of its participants. Frame analysis accounts for that reorganization, while viewpoint analysis concerns what information becomes accessible at different points in the message. A late disclosure can therefore invalidate an earlier reading without generating a blended space. Stockwell's (2019) discussion of attention and perspective is useful for tracing such developments. Accordingly, framing and viewpoint are considered before a stronger metaphorical or blending interpretation is adopted.

2.4. Cultural Code, Value Model, and Subject Position

A cultural code is a relation between a semiotic configuration and background knowledge for which a relevant evidentiary basis can be specified. It is neither a synonym for value nor a shorthand for national identity. Cultural semiotics approaches culture through sign systems and texts (Lotman, 1990), and marketing semiotics examines the positioning of brands within those systems (Oswald, 2012). Advertising may invite an identity or reading position without demonstrating that viewers adopt it (Xing & Feng, 2023). We accordingly reserve culturally specific classifications for cases supported by independent contextual or scholarly evidence. Social representations and genre conventions remain separate categories, as do readings supported chiefly by the campaign itself (Jaszczolt, 2022).

A cultural code must therefore be distinguished from the value a campaign attaches to the relation it invokes. A value model describes the judgment an advertisement encourages about an invoked relation. IKEA's reversal of a product ranking, for example, gives priority to family ties, whereas the Heinz case treats substitution as a breach of authenticity. Heineken presents limited phone functionality as an opportunity for personal contact. The CeraVe campaign makes a different evaluative move by giving professional expertise priority over celebrity association. These judgments can be reconstructed from the advertisements. Their presence in a campaign does not establish their cultural origin or prevalence (Ads of the World, 2023b, 2024a, 2024e, 2024g).

In turn, the value a campaign encodes must be separated from the standpoint from which that value is intelligible. A projected subject position identifies the standpoint from which a campaign's value becomes intelligible to its addressee. It is a property of the discourse, not an identity that can be attributed to viewers on textual evidence alone (Jaszczolt, 2022; Kress & van Leeuwen, 2021). That distinction becomes especially clear alongside research concerned with ethnocultural identity. Kalenova et al. (2026) examine the development of students' ethnocultural identity in the context of academic mobility, where the central issue is identity in social experience. Our evidence is different: advertising materials can show which positions a campaign makes available, but not whether audiences identify with them.

The three concepts perform different tasks. The cultural code explains what viewers need to recognize for the inference to work. The value model identifies the judgment encouraged by the campaign, while the projected subject position describes the standpoint from which that judgment becomes coherent. An advertisement may clearly construct a value and a reading position even when there is insufficient evidence to call the background relation culturally specific. Separating the concepts keeps the scope of cultural claims proportionate to the evidence.

2.5. Integrative Framework and Research Gap

These distinct categories are applied in sequence. The approaches reviewed here explain different aspects of the same interpretive problem. Social semiotics describes the organization of verbal and visual resources (Bateman et al., 2017; Kress & van Leeuwen, 2021). Cognitive accounts distinguish mappings and blends from changes of frame or viewpoint (Fauconnier & Turner, 2002; Forceville,

2009). Pragmatics concerns the status of propositions recovered from the message (Carston, 2002; Sperber & Wilson, 1995). Combining these approaches is useful only if their categories remain analytically distinct. The analysis begins with observable cues and reconstructs the principal unstated proposition they support. We then establish its pragmatic status and identify the cognitive operation needed to explain the interpretation. Only after that do we consider the evidence for the background premise and ask how the campaign evaluates it. The final step concerns the standpoint the message makes available to viewers. This is an analytical procedure, not a claim about the order of mental events in an actual audience. It remains open to scrutiny because each interpretation is linked to cues in the advertisement (Bateman et al., 2017; Carston, 2002; Stockwell, 2019).

3. Methodology

3.1. Corpus

3.1.1. Corpus Construction

The study used a criterion-guided purposive sample of advertisements published between 2021 and 2025 and available through Ads of the World. The aim was to select cases suitable for close analysis of implicit meaning, rather than to obtain a statistically representative sample of advertising. We examined the archive's brand portfolios and media categories rather than applying a fixed keyword search. Film and digital advertisements were considered alongside print and outdoor material; experiential and interface-based campaigns were also eligible. We imposed no country or format quotas. Publication market and language were recorded as context, not used as proxies for cultural identity (Palinkas et al., 2015). In-text citations to the focal campaigns refer to the dated Ads of the World archive entries listed in References; the original campaign launch year may differ from the archive publication year (as illustrated by Orange's 2023 campaign, documented in a 2024 archive entry; Ads of the World, 2024i).

Of the 105 campaigns screened, 65 met the inclusion criteria (see Appendix A). Forty were excluded because the archive record was inadequate, the case duplicated another entry, the message relied primarily on direct product presentation, or the multimodal criterion was not met. The selection process did not require any particular pragmatic or cognitive mechanism, although implicit meaning defined the object of inquiry. Cases were not included simply because they seemed to contain an implicature, metaphor, conceptual blend, or viewpoint shift. These possibilities were assessed only after the relevant campaign material had been documented, limiting the risk of selecting examples to confirm a preferred explanation.

The resulting purposive sample permits comparisons among the 65 recorded campaigns but cannot support estimates for advertising as a whole. Each campaign received one primary pragmatic status and any cognitive codes justified by its observable features. A subsequent review of the case records extended the evidentiary assessment to all 65 and grouped value models and projected subject positions into broad, mutually exclusive families. The more specific labels developed for the 11 focal campaigns were retained alongside these corpus-level categories rather than replaced by them.

3.1.2. Corpus Documentation and Focal Cases

The record for each case includes its title, archive publication date, documented country or market, medium, source, and cues supporting the principal unstated proposition (see Appendix A). It does not treat the language of an archive description or an English campaign title as the language of the creative work. In four cases, the source identifies the market but not the original spoken or written language. Their entries are marked with an asterisk to distinguish a market-language designation from verified creative-language evidence. All 65 campaigns were coded in English. For non-English creative material, the researchers used an available English-language version or translation where one could be documented. When the original wording was not accessible, they limited their interpretation to relations supported by the visual material and the campaign record. This separation of market from creative language carried through to coding.

The same pragmatic and cognitive criteria were applied throughout the corpus. Eleven campaigns were selected for extended analysis because their documented verbal, visual, or sequential cues allow

competing interpretations to be evaluated. The focal cases were Coca-Cola's Masterpiece (Ads of the World, 2023a), IKEA's Proudly the Second Best (Ads of the World, 2023b), Burger King's democracy campaign (Ads of the World, 2024b), Dior's J'adore film (Ads of the World, 2024d), and Heinz's Ketchup Fraud (Ads of the World, 2024e). They also included Michael CeraVe (Ads of the World, 2024g), Heineken's The Boring Phone (Ads of the World, 2024a), The Dove Code (Ads of the World, 2024c), Pentera's Why Pay a Pentester? (Ads of the World, 2024h), Orange's WoMen's Football (Ads of the World, 2024i), and Spotify's Spreadbeats (Ads of the World, 2025c). These cases are illustrative rather than a representative subsample; the remaining 54 campaigns were classified on the basis of recorded evidence, not assumptions about brand nationality or market.

3.2. Procedure

3.2.1. Analytical Stages

We treated the complete campaign, rather than an isolated sign, as the unit of analysis. First, we reconstructed its principal unstated proposition and assigned a primary pragmatic status. We then examined how the documented cues supported that inference, recording more than one cognitive mechanism only when each met its diagnostic criteria. For the focal cases, a further stage assessed the background premise and the value attached to it before identifying the standpoint offered to the viewer.

The first stage distinguished presupposition or backgrounding, implicature and broader context-supported inference. IKEA's phrase 'second best', for example, presupposes that something ranks higher. It does not, however, identify the first-ranked alternative: the proposition that parents come first depends on the parent-child imagery. Context-supported inference was therefore assigned as the principal case-level status, while the ranking presupposition remained part of the explanation. Irony and delayed disclosure were examined as communicative devices, not coded as implicatures in their own right (Ads of the World, 2023b).

The cognitive stage compared rival explanations against the material of each campaign. A metaphor was identified only when source-target correspondences could be specified, as in Dior's use of movement to structure aspiration. Blending required distinct inputs and an emergent organization, exemplified by Spotify's transformation of spreadsheet cells into a performance medium. IKEA's meaning was better explained through the reassignment of positions in a ranking frame, while Orange depended on restricted viewpoint and subsequent revelation. These contrasts informed the coding decisions and kept the mechanisms analytically distinct (Ads of the World, 2023b, 2024d, 2024i, 2025c).

We evaluated all 65 cases for reframing, viewpoint management, metaphor, and blending wherever the documented cues warranted the classification. The focal cases received closer examination of the background premise, the evaluation it supported, and the projected position of the addressee. A subject-position label required at least two converging cues. Table 1 states the positive and exclusion criteria. Broader value and position families were then assigned across the corpus; they describe discourse features rather than audience identification.

Table 1
Operationalization of Discursively Projected Subject Positions across the 11 Focal Campaigns

Focal campaign/subject position	Required evidence and operational criterion	Exclusion/boundary rule
IKEA/Family-oriented addressee	"Second best" establishes a ranking; parent-child imagery identifies who comes first. Together the cues make family priority intelligible.	Family imagery or parenthood alone is insufficient.
Heinz/Authenticity-sensitive consumer	Branded packaging and the "fraud" frame present substitution as a breach of authenticity.	Brand familiarity, quality claims, or preference alone is insufficient.

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Focal campaign/subject position	Required evidence and operational criterion	Exclusion/boundary rule
Orange/Reflexive viewer	Restricted initial viewpoint followed by the VFX disclosure requires retrospective recategorization.	Surprise or reveal without reclassification is insufficient.
Heineken/Socially present participant	Reduced phone functionality is positively revalued through direct interpersonal engagement.	Co-presence without a functionality–presence contrast is insufficient.
CeraVe/Expertise-oriented consumer	Dermatologist authority corrects the provisional celebrity/name association and grounds the final evaluation.	Celebrity presence or generic trust language alone is insufficient.
Dior/Aspirational agent	Aspirational wording plus goal-directed visual movement links the value relation to self-realization.	Glamour, success imagery, or positive affect alone is insufficient.
Spotify/Professionally creative user	A professional spreadsheet environment is transformed into a medium of creative audiovisual agency.	Productivity claims or interface display alone is insufficient.
Coca-Cola/Culturally engaged consumer	The moving bottle links recognizable artistic worlds and mediates participation across cultural spaces.	Artistic decoration or an isolated cultural reference alone is insufficient.
Dove/Critical visual evaluator	The "code" frame and repeated representations invite scrutiny of a representational convention or bias.	Diversity imagery without explicit critical framing is insufficient.
Burger King/Responsible citizen	Removal of menu choice is explicitly reframed through civic and democratic discourse.	Ordinary consumer choice or responsibility without civic framing is insufficient.
Pentera/Solution-oriented professional	A professional cost/problem frame is resolved through a technical solution emphasizing efficiency and expertise.	Generic B2B promotion or functionality alone is insufficient.

Note. Subject-position labels describe positions constructed by discourse, not measured audience identities or effects.

3.2.2. Evidentiary and Alternative-Reading Controls

Evidentiary status was assessed separately from pragmatic mechanism. A culturally specific norm (CS) required a documented practice corroborated by independent contextual or scholarly evidence. Social representations were classified as SR; advertising or genre conventions as AC; readings supported mainly by the campaign as AR. Where several readings remained plausible, we retained the least culturally specific explanation sufficient to account for the recorded cues. The same rule was applied to the 11 focal cases and the remaining 54.

The judgments drew on different kinds of evidence. The advertisement supplied its verbal and visual cues, including the sequence in which information appeared. Campaign documentation established the communicative setting. Claims about a locally specific practice required independent corroboration. Repetition within our purposive sample was not treated as evidence of the prevalence of an assumption in a wider population. Thus, an interpretation could be well supported by the advertisement while remaining weakly supported as a claim about shared cultural knowledge. The same limit applies to projected subject positions: a message can invite a particular perspective without showing that viewers actually adopted it. The coding scheme preserves this distinction between the evidence for a discourse-level interpretation and the evidence needed to make claims about audiences.

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Where competing readings were possible, each was compared with the documented cues. Explanations involving editing, genre convention or technological affordances were considered before a contrast was assigned to culture. When the evidence could not distinguish between rival accounts, the less specific explanation was retained. This reduced the risk of interpreting an advertising device as a characteristic of a cultural community.

3.2.3. Multimodal Analysis

The application of these categories followed documented checks and adjudication rules. The multimodal procedure traced how each campaign introduced a premise and subsequently developed or revised it. Anchorage was recorded when words constrained an image's interpretation; relay, when modes provided complementary information. Contrastive integration described cases in which a discrepancy changed the evaluation. Ironic divergence described an apparently negative expression that contributed to a positive overall conclusion. Thus, IKEA's visual material completes a verbal ranking, whereas Orange postpones the information needed to interpret its footage. Heineken relies instead on a reversal of an apparent product drawback. What matters is not the number of modes, but the work each performs. The supplementary records retain final interpretive decisions rather than separate coder ratings; an intercoder reliability coefficient is therefore not reported (Ads of the World, 2023b, 2024a, 2024i).

4. Results

4.1. Corpus-Wide Analytical Profile

To address RQ1, we investigated how the principal unstated propositions are classified pragmatically. Across the 65 campaigns, the primary statuses were context-supported inference (40; 61.5%), presupposition/backgrounding (22; 33.8%), and implicature (3; 4.6%). These are mutually exclusive assignments to the principal proposition, not counts of every inferential cue in an advertisement. Table 2 gives the corpus-wide distribution. The cognitive categories reported in the same table are multi-label and do not sum to 65.

Table 2
Corpus-Wide Distribution of Pragmatic, Cognitive and Interpretive Categories (N = 65)

Analytical level	Category	Cases, n (%)	Interpretation and scope
Pragmatic (primary status)	Presupposition/ backgrounding	22 (33.8%)	The principal non-explicit relation is treated as backgrounded or given.
Pragmatic (primary status)	Context-supported inference	40 (61.5%)	Campaign and contextual evidence support a broader inference that does not meet the stricter implicature criterion.
Pragmatic (primary status)	Implicature	3 (4.6%)	An additional inferential proposition meets the study’s stricter implicature criterion.
Cognitive (multi-label)	Frame activation/reframing	54 (83.1%)	An activated scenario is modified or re-evaluated.
Cognitive (multi-label)	Viewpoint management	14 (21.5%)	Interpretation depends on restricted, staged, or retrospectively revised access to information.
Cognitive (multi-label)	Conceptual metaphor	21 (32.3%)	A source–target mapping includes reconstructable correspondences.
Cognitive (multi-label)	Conceptual blending	11 (16.9%)	Multiple input spaces undergo selective projection and produce emergent structure.

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Analytical level	Category	Cases, n (%)	Interpretation and scope
Evidentiary status (exclusive)	CS - Culturally specific norm	2 (3.1%)	Threshold-based classification of documented background relation; two CS cases have independent scholarly corroboration.
Evidentiary status (exclusive)	SR - Widely circulating social representation	29 (44.6%)	Assigned to the best-supported explanation in the case record.
Evidentiary status (exclusive)	AC - Advertising/genre convention	26 (40.0%)	Assigned to the best-supported explanation in the case record.
Evidentiary status (exclusive)	AR - Analyst-reconstructed interpretation	8 (12.3%)	Assigned to the best-supported explanation in the case record.
Value model (exclusive)	V1 - Relational care and belonging	10 (15.4%)	Broad analytical family (see Table 3).
Value model (exclusive)	V2 - Authenticity and trust	4 (6.2%)	Broad analytical family (see Table 3)
Value model (exclusive)	V3 - Inclusion and cultural recognition	10 (15.4%)	Broad analytical family (see Table 3)
Value model (exclusive)	V4 - Agency and self-realization	10 (15.4%)	Broad analytical family (see Table 3)
Value model (exclusive)	V5 - Creativity and aesthetic engagement	10 (15.4%)	Broad analytical family (see Table 3)
Value model (exclusive)	V6 - Expertise and performance	6 (9.2%)	Broad analytical family (see Table 3)
Value model (exclusive)	V7 - Responsibility and protection	7 (10.8%)	Broad analytical family (see Table 3)
Value model (exclusive)	V8 - Brand distinction and choice	8 (12.3%)	Broad analytical family (see Table 3)
Projected position (exclusive)	P1 - Relational participant	9 (13.8%)	Discourse-invited role; not a respondent category.
Projected position (exclusive)	P2 - Reflexive or critical observer	8 (12.3%)	Discourse-invited role; not a respondent category.
Projected position (exclusive)	P3 - Discerning consumer	15 (23.1%)	Discourse-invited role; not a respondent category.
Projected position (exclusive)	P4 - Self-directed agent	10 (15.4%)	Discourse-invited role; not a respondent category.
Projected position (exclusive)	P5 - Creative or culturally engaged participant	13 (20.0%)	Discourse-invited role; not a respondent category.
Projected position (exclusive)	P6 - Socially responsible actor	9 (13.8%)	Discourse-invited role; not a respondent category.
Projected position (exclusive)	P7 - Professional decision-maker	1 (1.5%)	Discourse-invited role; not a respondent category.

Note. Percentages are calculated using the full corpus. Each campaign has one primary pragmatic status, one evidentiary status, one value-model family, and one projected-position family. Cognitive mechanisms can overlap.

Of the 65 principal unstated propositions, 40 were classified as context-supported inference (61.5%), 22 as presupposition or backgrounding (33.8%), and three as implicature (4.6%). The IKEA case illustrates the boundary between the first two categories: although 'second best' presupposes a higher rank, only the imagery identifies who comes first. Cognitive coding identified reframing in 54 campaigns (83.1%), metaphor in 21 (32.3%), viewpoint management in 14 (21.5%), and blending in 11 (16.9%). These classifications are not mutually exclusive.

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The evidentiary distribution places limits on cultural interpretation. Twenty-nine campaigns (44.6%) draw on social representations and 26 (40.0%) on advertising or genre conventions. Eight readings (12.3%) are supported chiefly by the campaigns themselves. Only NESCAFÉ (C09) and adidas (C15), both outside the 11 focal cases, meet the criterion for a culturally specific norm (2 cases; 3.1%). A plausible reading of an advertisement therefore does not by itself establish a culturally distinctive expectation.

The corpus-wide value profile is broader than the 11 focal examples suggest. Four families each appear in ten campaigns: relational care and belonging (V1), inclusion and cultural recognition (V3), agency and self-realization (V4), and creativity and aesthetic engagement (V5). Together, they cover 40 cases (61.5%). Other campaigns emphasize authenticity and trust (V2; four), expertise and performance (V6; six), responsibility and protection (V7; seven), or brand distinction and choice (V8; eight). Neither V7 nor V8 appears among the focal campaigns. The wider profile therefore cannot be inferred from those examples alone.

Projected subject positions show a different pattern. The discerning consumer is the largest family (P3; 15 cases, 23.1%), followed by the creative or culturally engaged participant (P5; 13, 20.0%). Ten campaigns offer the position of a self-directed agent (P4). The remaining cases invite a relational participant (P1; nine), a reflexive or critical observer (P2; eight), a socially responsible actor (P6; nine), or a professional decision-maker (P7; one). These classifications concern positions made available by the message, not the measured characteristics of viewers.

The three implicature cases illustrate why inference must be distinguished from an unusual format. Pepsi's Lovin' it more (Ads of the World, 2024f; C06) challenges an expected brand pairing. IKEA Canada's Sleep Talk Reviews (Ads of the World, 2025b; C39) treats remarks made during sleep as unusually candid endorsements. Oreo's A Decision Was Made Here (Ads of the World, 2025a; C43) invites viewers to infer an unseen shopping decision from the position of a product. In each case, the proposition exceeds what the advertisement states directly.

4.2. Pragmatic Organization: Backgrounding and Inference

As for RQ2, we checked the background relations on which the inferences depend and the evidence that warrants them. The corpus distinguishes culturally specific norms supported by independent corroboration (CS; 2), circulating social representations (SR; 29), advertising or genre conventions (AC; 26), and interpretations primarily reconstructed from campaign evidence (AR; 8). These statuses concern evidentiary grounds, not the geographic origin or language of an advertisement. The focal examples below show how context is invoked without automatically establishing a culturally specific norm.

IKEA's Proudly the Second Best (Ads of the World, 2023b) evokes a ranking without naming the alternative placed first. 'Second best' presupposes a higher position, but it is the parent-child scenes that identify who occupies it. The principal unstated proposition is accordingly coded as context-supported inference. By accepting second place, the brand turns a competitive hierarchy into an affirmation of family priority. This evaluation is constructed by the advertisement; it does not demonstrate that every viewer endorses the same hierarchy.

Heinz's Ketchup Fraud (Ads of the World, 2024e) relies on the convention that branded packaging identifies its contents. The discovery of a Heinz container filled with another ketchup makes that expectation explicit, while the word 'fraud' casts substitution as deception rather than as a neutral consumer choice. The campaign thereby uses a familiar package–content relation to support an authenticity claim. No culturally specific norm is needed to explain this commercial convention, and the position of an authenticity-conscious consumer is offered by the message rather than established as a measured response.

Michael CeraVe (Ads of the World, 2024g) exploits the resemblance between the actor's name and the skincare brand to develop a playful attribution of authorship. Celebrity imagery sustains that account until a later disclosure restores the role of dermatological expertise. The central mechanism is a staged

correction of a provisional frame, not an implicature generated automatically by the reveal. The final contrast directs attention away from celebrity association and toward professional authority.

Heineken's The Boring Phone (Ads of the World, 2024a) sets a deliberately unappealing description against scenes of direct social interaction. 'Boring' evokes the expectation that fewer functions make a device less desirable; the campaign reverses that judgment by presenting reduced connectivity as an opportunity for human contact. The favorable evaluation emerges from the verbal–visual contrast. It draws on a broadly recognizable concern about technology and a conventional weakness-as-benefit advertising strategy, not on evidence of a uniquely local cultural belief.

Orange's WoMen's Football / La Compil des Bleues (Ads of the World, 2024i) initially presents performances by women's footballers through images digitally altered to resemble male national-team players. The later disclosure changes how viewers can categorize the athletes without changing the skill already displayed. This effect depends on a restricted viewpoint followed by retrospective revision. Gendered expectations may become available within that interpretation, but the campaign cannot establish how widely those expectations are held by its audience.

Dior's J'adore, the film (Ads of the World, 2024d) makes few explicit claims about the perfume. Instead, 'your dreams, make them real' directs attention to aspiration, which the film develops through purposeful movement. Viewers are invited to connect an embodied journey with self-realization. The lack of product description is a form of under-specification; the structured relation between movement and aspiration is examined as conceptual metaphor in the next subsection.

Burger King's Burger King Abolishes Menu Choice to Highlight Democracy (Ads of the World, 2024b) first removes the range of options normally expected at a restaurant. The subsequent comparison with political participation makes the loss of consumer choice meaningful beyond the immediate situation. The civic interpretation is not presupposed by the restricted menu; it is a context-supported inference enabled by the campaign's framing. The advertisement promotes freedom of choice without establishing the political commitments of its viewers.

Pentera's Why Pay a Pentester? (Ads of the World, 2024h) frames expenditure on security testing as a business problem and positions automated validation as the answer. The question prompts comparison between a familiar professional service and a proposed alternative, but does not demonstrate that conventional penetration testing is generally inefficient. Its persuasive force lies in a business-to-business problem–solution frame, with efficiency emerging as the preferred value.

4.3. Cognitive Transformation: Frames, Viewpoint, Metaphor, and Blending

To address RQ3, we investigated the cognitive operations that are needed to explain the proposed interpretation. Reframing occurs in 54 cases, conceptual metaphor in 21, viewpoint management in 14, and blending in 11; overlap is permitted where diagnostic cues support more than one operation. IKEA and Orange show why a frame-based or viewpoint explanation may be sufficient, whereas Dior, Spotify, Coca-Cola and Dove test the more specific conditions for metaphor and blending. The labels refer to features of the documented advertisements, not observed mental processes in audiences (Ads of the World, 2023a, 2023b, 2024c, 2024d, 2024i, 2025c).

Under these criteria, IKEA does not require a metaphorical interpretation. The campaign activates a ranking frame, reassigns the relevant positions, and reverses the expected evaluation of second place. The hierarchy itself remains intelligible even as the identity of the preferred alternative changes. Because no distinct source domain is needed to structure a target domain, a metaphor label would add complexity without explaining any further feature of the message (Ads of the World, 2023b).

Orange likewise does not need to be classified as a central case of conceptual blending. Digital alteration initially encourages viewers to attribute the performances to male players, while the later reveal calls that attribution into question. What drives the interpretation is the control of access to information, followed by a change of viewpoint and recategorization. These operations explain the effect without requiring an emergent conceptual space. The gendered expectation becomes salient because of the retrospective correction, not merely because the footage is visually unusual (Ads of the World, 2024i).

Dior, by contrast, supports a conceptual-metaphor analysis. The film uses purposeful movement to organize the idea of personal aspiration. Progress along a route corresponds to development toward a goal; transitions make change visible, and arrival suggests its achievement. The slogan specifies what is being pursued, while the visual sequence supplies an embodied source for understanding it. Together they promote self-realization and invite an aspirational standpoint. They cannot establish whether viewers actually adopt that standpoint (Ads of the World, 2024d).

Spotify's Spreadbeats (Ads of the World, 2025c) does more than place a performance against a spreadsheet background: it turns the spreadsheet into the performance medium. One input is the recognizable environment of media planning, with cells and tabular progression; the other is audiovisual performance, organized through rhythm and successive events. The integration allows an ordinary professional interface to function expressively in a way neither input supplies alone. That emergent function supports a blending analysis and establishes professional creativity as the campaign's value.

Coca-Cola's Masterpiece (Ads of the World, 2023a) follows a bottle as it passes through a series of recognizable artworks. The museum-like separation of individual images provides one input space; the everyday act of passing an object to someone else provides another. A continuous action across otherwise separate works emerges through their integration. This organization supports a blending account and associates refreshment with artistic participation, without establishing that the association constitutes a particular national cultural code.

Dove's The Dove Code (Ads of the World, 2024c) frames its criticism of AI-generated beauty imagery through the language of a 'code'. Repeated representations of beauty make the idea of rules and outputs relevant to the conventions that produce such images. Where these correspondences are identifiable, the reading can be treated as metaphorical; where they are not, a frame-based account is sufficient. The value at issue is responsibility for representation, not a claim about an audience-wide identity.

4.4. Cultural-Value Reorganization and Subject Positioning

As for RQ4, we distinguished the culturally grounded relation, the evaluative model promoted by the advertisement, and the subject position projected by the discourse. These are distinct analytical levels: a campaign may evoke a genre convention while encouraging a relational value, or rely on an established representation while offering a critical viewing position. Across the sample, four value families each account for ten campaigns (V1, V3, V4 and V5); the largest projected-position family is P3 (15), followed by P5 (13). Table 3 specifies the narrower interpretations for the 11 focal campaigns.

The values differ across the cases. IKEA and Heinz draw on familiar relations to privilege family priority and authenticity. CeraVe and Heineken direct attention to professional expertise and social presence. Dior promotes aspiration, while Spotify associates creativity with the repurposing of an ordinary work tool. Orange and Dove encourage scrutiny of gendered evaluation and visual representation. Coca-Cola links refreshment with participation in an artistic world; Burger King connects consumer choice to democracy; and Pentera presents efficiency as a professional advantage. None of these values can, on its own, establish the cultural distribution of the premise through which it is expressed (Ads of the World, 2023a, 2023b, 2024a, 2024b, 2024c, 2024d, 2024e, 2024g, 2024h, 2024i, 2025c).

The projected positions describe the standpoints from which these values become coherent. Heinz's authenticity-conscious consumer, for instance, is not the same as CeraVe's expertise-oriented consumer: the claims invite different standards of credibility. Orange places viewers in the position of revising an initial attribution, whereas Spotify presumes familiarity with a professional interface repurposed for creative work. These are invitations built into the campaigns, not identities demonstrated by audience research (Ads of the World, 2024e, 2024g, 2024i, 2025c).

The focal campaigns differ in the evidence supporting their background relations. Advertising or genre conventions offer the strongest explanation for IKEA, Heinz, CeraVe, Dior, and Pentera. Orange, Heineken, Dove, and Burger King invoke wider social representations. Spotify and Coca-Cola primarily construct the relevant relations within their own campaigns. None meets the stricter criterion for a culturally specific norm. Two non-focal campaigns do: NESCAFÉ's The Unattainable Cup of Coffee

(C09), which invokes daytime fasting during Ramadan, and adidas's Keep Dreaming (C15), which refers to the Argentine card game truco. Independent scholarship documents the practices (An-Na'im, 2014; Martínez Sáez, 2025), but does not establish that all viewers recognize them. Table 3 preserves the more detailed interpretations of the focal cases. Together, these records make it possible to compare corpus-level patterns with the grounds for individual judgments.

Table 3

Value Organization and Discursively Projected Subject Positions in Focal Cases

Case	Observable evidence/ pragmatic status	Cognitive or multimodal mechanism	Value model	Discursively projected subject position
IKEA (AC)	'Second best' presupposes a higher rank; parent–child imagery supports the principal context-based inference identifying who comes first.	ranking-frame reassignment; anchorage	family priority	family-oriented addressee
Heinz (AC)	branded package + substituted non-Heinz content; presupposition / backgrounding	contrastive integration; authenticity frame	authenticity	authenticity-sensitive consumer
Orange (SR)	manipulated male appearance followed by VFX disclosure; context-supported inference	restricted viewpoint → reveal → recategorization	competence independent of gender categorization	reflexive viewer
Heineken (SR)	negative lexical 'boring' + positive social scenes; context-supported inference	ironic value inversion	social presence	socially present participant
CeraVe (AC)	Cera/CeraVe association + later dermatologist correction; context-supported inference	temporary frame → frame replacement	expertise	expertise-oriented consumer
Dior (AC)	aspirational slogan + visual goal-directed movement; context-supported inference	conceptual metaphor	self-realization	aspirational agent
Spotify (AR)	spreadsheet interface transformed into performance; context-supported inference	conceptual blending + relay	creativity	professionally creative user
Coca-Cola (AR)	artwork worlds connected by moving bottle; context-supported inference	conceptual blending + sequential relay	creativity/cultural participation	culturally engaged consumer
Dove (SR)	'code' + repeated visual representations; presupposition / backgrounding	code frame/diagnostic metaphor where mapping is explicit	representational responsibility	critical visual evaluator
Burger King (SR)	removal of menu choice + civic reframing; context-supported inference	frame expansion/relay	freedom of choice	responsible citizen
Pentera (AC)	interrogative cost framing + solution presentation; context-supported inference	question-based framing/ anchorage	efficiency and expertise	solution-oriented professional

Note. The value-model column describes the judgment promoted by each campaign rather than the cultural status of its premise. The codes attached to campaign names indicate evidentiary status (AC, SR or AR; see Section 3.2.2). No focal campaign meets the criterion for CS. The projected-position labels describe interpretive standpoints, not measured audience identities.

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4.5. Distribution of Semantic Load across Modalities

To address RQ5, we investigated how verbal, visual, sequential, and interface-based resources jointly support an inference. The relations are not interchangeable: anchorage constrains an interpretation, relay distributes complementary information, and a delayed reveal can require reanalysis of earlier cues. A cognitive mechanism such as blending or metaphor may coexist with one of these multimodal relations; neither term substitutes for the other. IKEA's ranking is completed by family imagery, Orange relies on a timed disclosure, Spotify turns an interface into a performance medium, and Coca-Cola's relay across artworks supports conceptual blending. Table 4 compares these distributions of interpretive work (Ads of the World, 2023a, 2023b, 2024i, 2025c).

Orange demonstrates that interpretive work may be distributed over time within a predominantly visual sequence. Altered player appearances encourage an initial categorization. The later reveal changes the status of what viewers have already seen, and the verbal framing helps establish the retrospective reading. CeraVe similarly delays information: a resemblance of names and the celebrity images sustain a provisional account that a subsequent professional disclosure corrects. In both campaigns, timing is integral to the meaning rather than a peripheral feature of its presentation (Ads of the World, 2024g, 2024i).

In Spotify, a spreadsheet is not simply the setting for audiovisual performance; its cells and ordering constitute material from which the performance is produced. Dior relies on a different distribution: its slogan establishes aspiration as the target, while images of purposeful movement provide the source domain for the metaphor. Coca-Cola places the greatest weight on visual sequence, using the movement of a branded object between artworks to create continuity across otherwise separate scenes (Ads of the World, 2023a, 2024d, 2025c).

Multimodality is thus a distribution of interpretive work, not merely the presence of more than one sign system. A slogan may open a premise that images subsequently specify. A reveal may overturn the viewer's first hypothesis; an interface may become part of the persuasive proposition itself. These contrasts answer RQ5 by showing how the campaign introduces its background relation and makes its eventual evaluation intelligible. Table 4 summarizes the contribution of each mode across the focal cases.

Table 4
Distribution of Semantic Load across Modalities

Case	Initial relation introduced by	Transformation/re-evaluation	Multimodal relation	Resulting value
IKEA	verbal 'second best'	parent-child imagery specifies first-place relation	anchorage + frame reassignment	family priority
Heinz	visual branded package	verbal 'fraud' violation framing	contrastive integration	authenticity
Orange	manipulated visual identity	later visual reveal and retrospective framing	sequential contrast	competence independent of gender categorization
Heineken	verbal 'boring'	audiovisual scenes of direct interaction	ironic divergence	social presence
CeraVe	name association + celebrity imagery	dermatologist disclosure	relay/frame replacement	expertise
Dior	verbal aspiration	visual goal-directed movement	cross-modal metaphor	self-realization

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Case	Initial relation introduced by	Transformation/re-evaluation	Multimodal relation	Resulting value
Spotify	spreadsheet interface	audiovisual performance transformation	relay + blending	creativity
Coca-Cola	recognizable artistic worlds	sequential movement of branded bottle	sequential relay across artworks; conceptual blending across artistic worlds and continuous passing action	creativity / cultural participation
Dove	verbal 'code'	visual instantiation of representational patterns	verbal anchorage of visual patterns; code-frame analysis and diagnostic metaphor where mapping is explicit	representational responsibility
Burger King	absence of everyday choice	civic verbal-discursive reframing	relay/reframing	freedom of choice
Pentera	interrogative verbal trigger	supporting interface/visual solution	anchorage	efficiency and expertise

5. Discussion

For RQ1, the analysis showed that context-supported inference predominated (40/65; 61.5%), followed by presupposition/backgrounding (22/65; 33.8%) and implicature (3/65; 4.6%). This distribution reflects the study's decision to code the principal inferred proposition rather than every linguistic trigger: in IKEA, 'second best' presupposes a higher rank, but imagery supplies the campaign's central unstated answer. The distinction is compatible with accounts of context-dependent interpretation (Carston, 2002; Sperber & Wilson, 1995) and with the need to distinguish indirectness from a narrowly defined implicature (Lombardi Vallauri et al., 2020). These are descriptive frequencies for a purposive corpus, not population prevalence estimates (Ads of the World, 2023b).

The F05 and F07 decisions illustrate the boundary of presupposition/backgrounding. The Dove Code (F05) takes the existence of recurrent, socially consequential standards of beauty as background to its critique of AI-generated images. Ketchup Fraud (F07) depends on the routine expectation that a recognizable Heinz bottle contains Heinz ketchup; substitution becomes evaluatively salient only against that prior expectation. Both are coded for their principal backgrounded assumptions rather than for every conclusion the campaign subsequently invites. Their classification therefore does not imply that the advertising claims themselves have been independently established as true (Ads of the World, 2024c, 2024e).

The three implicature assignments further delimit RQ1. Pepsi's Lovin' it more (Ads of the World, 2024f; C06) activates an unexpected brand comparison; IKEA Canada's Sleep Talk Reviews (Ads of the World, 2025b; C39) invites the inference that involuntary remarks offer credible endorsement; and Oreo's A Decision Was Made Here (Ads of the World, 2025a; C43) asks viewers to reconstruct an absent choice. The coding depends on the inferred proposition and its contextual warrant, not simply on the novelty of an execution.

For RQ2, the analysis showed that social representations (29; 44.6%) and advertising conventions (26; 40.0%) predominate; eight cases are supported chiefly by campaign evidence (12.3%), while only two meet the stronger threshold for a culturally specific norm (3.1%). NESCAFÉ's Ramadan reference (C09) and adidas's truco reference (C15) have external corroboration for the underlying practices (An-Na'im, 2014; Martínez Sáez, 2025). Corroborating a practice is not proof that any particular audience

recognizes it. This cautious distinction responds to the problem of inferring cultural regularities from individual signs (Lotman, 1990; Oswald, 2012). No focal case was assigned CS.

For RQ3, the analysis showed that frame activation/reframing appeared in 54 cases (83.1%), metaphor in 21 (32.3%), viewpoint management in 14 (21.5%), and blending in 11 (16.9%). Overlap is appropriate because these are not mutually exclusive categories. IKEA's reassigned ranking and Orange's revised sporting attribution require neither a default metaphor nor a default blending label. Dior's route toward an aspiration supports identifiable source-target correspondences; Spotify and Coca-Cola integrate otherwise distinct input structures. This diagnostic approach is more discriminating than assigning metaphor to all visually unusual campaigns (Fauconnier & Turner, 2002; Forceville, 2024). No viewer-level processing was measured (Ads of the World, 2023a, 2023b, 2024d, 2024i, 2025c).

For RQ4, the analysis showed that each of the four value families (i.e., relational care/belonging, inclusion/recognition, agency/self-realization, and creativity/aesthetic engagement) occurred in ten cases. These distributions are independent of evidentiary status: a value judgment does not establish the cultural specificity of the premise used to convey it. In the focal cases, IKEA prioritizes family relations, Heinz authenticity, Orange equitable recognition, and Dove representational responsibility. At the corpus level, discerning consumers (P3, n = 15) and creative or culturally engaged participants (P5, n = 13) are the largest projected-position families. Such positions are invitations constructed by the text, rather than evidence of demographic or psychological effects (Ads of the World, 2023b, 2024c, 2024e, 2024i; Xing & Feng, 2023).

The eleven focal cases clarify differences obscured by aggregate categories. Heinz's authenticity-oriented addressee evaluates substitution as a breach of expectation, while CeraVe's expertise-oriented addressee is directed toward professional authority. Heineken associates social presence with a deliberate reduction in connectivity; Burger King converts loss of menu choice into civic questioning; Pentera frames efficiency from a professional decision-maker's standpoint. Dior invites aspiration, Spotify professional creativity, and Coca-Cola engagement with art. The coding does not demonstrate that audiences accept the offered standpoint (Ads of the World, 2023a, 2024a, 2024b, 2024d, 2024e, 2024g, 2024h, 2025c).

For RQ5, the analysis showed that IKEA requires imagery to complete a ranking introduced verbally; Orange relies on a later disclosure to change the interpretation of earlier footage; and Spotify's spreadsheet functions as part of the performance, not merely its setting. Coca-Cola combines sequential verbal-visual relay with conceptual blending, whereas Dove combines verbal anchorage with a critical 'code' frame and potentially diagnostic metaphor. Treating these as separate levels reconciles Tables 3 and 4. The results elaborate social-semiotic accounts of intermodal relations (Bateman et al., 2017; Kress & van Leeuwen, 2021) and research on verbal guidance in figurative advertising (Ryoo et al., 2021): order and cue distribution are part of the interpretation, not incidental presentation choices (Ads of the World, 2023a, 2023b, 2024c, 2024i, 2025c).

The study has multiple implications. Analytical descriptions and campaign adaptations should specify the principal inferred proposition, the evidentiary basis of its background relation, the cognitive mechanism, and the modal cues required for reconstruction. Cropping IKEA's family imagery, removing Orange's reveal, or flattening Spotify's interactive temporal form could change the proposed reading. Likewise, cultural localization should test whether the relevant background relation is recognizable to intended audiences rather than infer shared cultural knowledge solely from archive metadata. These implications follow from textual analysis and should not be mistaken for measured campaign effects (Ads of the World, 2023b, 2024i, 2025c).

In addition to its implications, the study has a number of limitations. The 65 cases were selected purposively, so frequencies cannot be generalized beyond the corpus. Broad code families simplify variation between campaigns, and multi-label cognitive assignments depend on explicitly documented diagnostic cues. Some campaign originals may differ linguistically from the English-language records used in the analysis: for C09, C10, C29, and C30, archived metadata establishes market but does not independently verify the language used in the original creative material. These cases should not support

claims about unverified wording. The subsequent interpretive classification review does not provide an independent reliability coefficient, and the study contains no measures of audience reception. Plausible rival analyses remain relevant: IKEA can also be read as brand positioning, Heineken as reversing a conventional drawback, and Orange partly through sports-film editing conventions. A culturally specific explanation should therefore add evidentiary value beyond such genre-based readings. The offered subject position also cannot establish actual audience identification; testing that further claim would require reception research (Jaszczolt, 2022). Therefore, future work should compare original-language and translated executions, use documented intercoder checks for interpretive families, and test inference reconstruction with viewers.

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Data Availability

Appendix A lists all 65 campaigns and their sources. The coding schemes, case records, criteria, and review procedure are available from the corresponding author upon reasonable request. No participant-level data were collected.

Ethics Declaration

The study analyzed publicly available advertising material. It involved no human participants, interventions, or collection of personal data.

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Appendix A.

Campaign-Level Corpus Register (N = 65)

ID	Advertisement (title and year)	Country/market (documented)	Medium/scope	Creative language(s)	Archive publication date
F01	IKEA, Proudly the Second Best (2023)	Germany; Spain	Integrated Multi-market	English	May 2023
F02	Coca-Cola, Masterpiece (2023)	Global: Latin America (initial rollout); Australia (documented release)	Film Global	English	5 Apr 2023
F03	Orange, WoMen's Football/La Compil des Bleues (2023)	France	Content/Digital/Film National with broad digital circulation	French; English	May 2024
F04	CeraVe, Michael CeraVe (2024)	United States	Content/Digital/Integrated National with wider digital circulation	English	Jun 2024
F05	Dove, The Dove Code (2024)	United States	Film Global campaign platform	English	Apr 2024
F06	Heineken, The Boring Phone (2024)	United States	Film Global/multi-market	English	Apr 2024
F07	Heinz, Ketchup Fraud (case study) (2024)	Canada; United States	Integrated/Print/Static Images Multi-market	English	May 2024
F08	Pentera, Why Pay a Pentester? (2024)	Israel (brand); international B2B campaign	Content/Digital/Film International B2B circulation	English	22 Sep 2024

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ID	Advertisement (title and year)	Country/market (documented)	Medium/scope	Creative language(s)	Archive publication date
F09	Christian Dior, J'ADORE, THE FILM (2024)	United States	Film International luxury campaign	English	Sep 2024
F10	Burger King, Burger King abolishes menu choice to highlight democracy (2024)	Austria	Experiential/Integrated National	German; English	Sep 2024
F11	Spotify, Spreadbeats (2025)	United States	Integrated Multi-market/global B2B	English	May 2025
C01	Coca-Cola, The Fresco (2024)	France	Digital National	French	May 2024
C02	Coca-Cola, A recipe for magic from Gigi Hadid (2023)	Iceland; United States	Film Multi-market	English	Aug 2023
C03	Coca-Cola, Recycle Me (2025)	Argentina	Integrated International sustainability platform/Argentina publication	Spanish; English; Portuguese	May 2025
C04	Pepsi, Tailgate Crashers (2025)	United States	Film/Integrated National	English	Sep 2025
C05	Pepsi, Zero Doubts (2024)	Guatemala	OOH/Static Images National	Spanish	May 2024
C06	Pepsi, Lovin' it more (2024)	Colombia	Print/Static Images National	English	Apr 2024
C07	Pepsi, The Mess We Miss (2021)	United States	Film National	English	May 2021
C08	NESCAFÉ, Make Your ME-moment matter (2021)	France	Film National/European campaign context	English	Jul 2021
C09	NESCAFÉ/Nestlé, The Unattainable Cup of Coffee (2022)	Egypt; United Arab Emirates	Content/Digital/Film Regional/Middle East	Arabic*	Apr 2022
C10	NESCAFÉ, Our soil brews in every cup (2023)	Colombia	Film National	Spanish*	Oct 2023
C11	Nike, Only the Nastiest Get the Nicest (2024)	United States	Film National	English	Dec 2024
C12	Nike, Unreal Energy and Movement for the new Air Max Dn8 (2025)	China	Digital/Integrated/OOH National/Greater China	Nonverbal	Mar 2025
C13	Nike, Crois Pas Qu'on Dort (2024)	France	Integrated National	French	Sep 2024
C14	adidas, Great Rivals Make Great Motivation (2025)	United States	Film International sports campaign/US publication	English	Jul 2025
C15	adidas/Argentine Football Association, Keep Dreaming (2025)	Argentina	Film National/international football audience	Spanish	Nov 2025
C16	Apple, No Frame Missed (2025)	United States	Film National/global accessibility context	English	Aug 2025
C17	Apple/Apple Watch, Rick's Rescue (2025)	Australia	Film National	English	Apr 2025
C18	Apple/iPhone, I Made a Mixtape for You (2025)	China	Film National/Chinese New Year	Mandarin Chinese	Jan 2025

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ID	Advertisement (title and year)	Country/market (documented)	Medium/scope	Creative language(s)	Archive publication date
C19	Apple, Fuzzy Feelings | Apple Holiday Film (2023)	United States	Film National/holiday campaign	English	Nov 2023
C20	Samsung, Voices of tomorrow (2025)	Brazil	Content/Digital/Film National	Portuguese	May 2025
C21	Samsung, Experience Samsung Vision AI (2025)	South Korea	Film Global rollout	English	May 2025
C22	Samsung/ESA, Galaxy Time: the first watch face for our solar system (2024)	Germany	Digital European/digital distribution	German	Mar 2024
C23	Dove, Confidence Run (2025)	Bangladesh	Digital/Experiential/Static Images National	English	May 2025
C24	Dove/Unilever, Turn Your Back (2023)	Spain; United Kingdom; United States	Ambient/Content/Digital Multi-market	English	Jun 2023
C25	Christian Dior, CALL OF WATER (2024)	France; United States	Film Multi-market	English	Aug 2024
C26	Christian Dior, HAERIN embodies the renewed spirit of Rose des Vents (2024)	France	Film Global luxury campaign/France publication	Nonverbal	Apr 2024
C27	Christian Dior, A wild beauty made by Dior in the heart of France (2023)	France	Film National/international luxury audience	French	Aug 2023
C28	Christian Dior, Dior Forever - The Iconic Clean Foundation (2023)	United States	Film International luxury campaign/US publication	English	Jan 2023
C29	BMW, Electricity Came! (2025)	Iraq	360° National	Arabic*	Mar 2025
C30	BMW, ITS ABOUT WHAT YOU FEEL (2025)	Iraq	360° National	Arabic*	Mar 2025
C31	BMW, Octowaltz: Heart of Joy (2025)	Germany	Film/Integrated International automotive campaign/Germany publication	English	Jun 2025
C32	BMW, Journey to Electrification (2022)	Germany	Experiential/OOH National/event-based	English	Aug 2022
C33	WWF, Ashes of Awareness (2024)	Paraguay	Design/Print National	English	Sep 2024
C34	WWF, In Hot Water (2024)	United Kingdom (global campaign)	Film Global	English	Nov 2024 launch; May 2025 archive
C35	WWF, Plush friends (2025)	Portugal	360°/Film/OOH National	Portuguese	Mar 2025
C36	UNICEF, Making Childhood Unstoppable (2025)	United Kingdom	Content/Digital/Film National/global humanitarian context	English	Oct 2025
C37	UNICEF/UNICEF Chile, Childhood always loses the war (2023)	Chile	Print National/international humanitarian context	Spanish	Nov 2023
C38	IKEA Canada, Actually, it's IKEA (2025)	Canada	Film National	English	Jan 2025

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ID	Advertisement (title and year)	Country/market (documented)	Medium/scope	Creative language(s)	Archive publication date
C39	IKEA Canada, Sleep Talk Reviews (2025)	Canada	360° National	English	Jul 2025
C40	Pampers/Procter & Gamble, Behind Every Baby (2025)	United States	Film/Integrated National	English	Sep 2025
C41	KFC Thailand, BABY SANDERS COLLECTION (2025)	Thailand	Film/Integrated National	Thai	Sep 2025
C42	Oreo, Voice Notes (2025)	Colombia	Audio/Digital National/Latin American audience	Spanish	Mar 2025
C43	Oreo, A Decision Was Made Here (2025)	Colombia	OOH/Print National	English	Apr 2025
C44	Toyota USA, We Got You (2025)	United States	Digital/Film National/bicultural Latino audience	English; Spanish	Jun 2025
C45	French Red Cross, NOT GENERATED BY AI (2023)	France	Integrated National	French; English	Apr 2023
C46	Renault, It's "Renol" (2023)	Colombia	Digital/Film National	Spanish	Dec 2023
C47	Volkswagen do Brasil, Arrivals (2025)	Brazil	Film National/South American launch context	Portuguese	Jul 2025
C48	Montblanc, Digital Paper (2025)	Netherlands	Film/Integrated International luxury-tech launch	English	Sep 2025
C49	Google Pixel, Football of a New Generation (2025)	Germany	Film National/UEFA Women's EURO context	German	Jun 2025
C50	Zalando, When Fashion and Football Become a Match (2025)	Germany; multinational Europe	Film/Integrated Multi-market Europe	English	Nov 2025
C51	McDonald's Canada, The Throwback Meal (2024)	Canada	Film National	English	Jun 2024
C52	Spotify Africa, Khuphuka Nathi (2025)	South Africa	Film National/Sub-Saharan African platform context	isiZulu	Jun 2025
C53	Heetch, Playgrounds Reborn (2025)	France	Ambient/Integrated/OOH Regional/Île-de-France	French	Jul 2025
C54	Molson Canadian, See My Name (2024)	Canada	Experiential/Film National	English	Mar 2024

Note. Language labels refer to the advertising creative or a documented campaign version, not automatically to the archive description. Where several versions are documented, their languages are listed together. “Nonverbal” identifies predominantly non-lexical executions. An asterisk marks four market-language designations: Arabic* for the Egypt/UAE campaign (C09), Spanish* for the Colombian campaign (C10), and Arabic* for the Iraqi campaigns (C29–C30). These are context-based market designations; the available records do not independently establish the original soundtrack or written copy. Accordingly, the analytical conclusions for these four campaigns do not depend on unverified original-language wording. All 65 campaigns were coded in English.

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