|  |  |  |  |
| --- | --- | --- | --- |
| **Interacting Factors** | **Definition** | **Visual Context** | **Visual Examples** |
| **Credibility** |  |  |  |
| *Frame consistency* | Extent to which the audience believes that the signifying agents’ articulated beliefs and claims are congruent with their actions | A consumer would evaluate whether the agents’ ideological beliefs were outside of those that they articulated visually. | If Afro-Bahamian American vaudeville performer Burt Williams had regularly spoken publicly about Black empowerment, then some could have found contradictory the ideological belief in the inferiority of Black people that was visually articulated through the framing of his blackface performance. The inconsistency could cause the performance to lack credibility and therefore not resonate.  |
| *Empirical credibility* | Extent to which the audience believes the visual framings of the signifying agent are congruent with events in the world | Observers point to something seen in the world as evidence of the credibility of the claim being articulated by the visual framing. | A United States politician campaigns on a platform that is anti-immigration and produces a commercial that relies on imagery of terroristic events in London to generate fear around a growing global rise in immigration to ‘The West’ and the resulting imminent danger. This empirical referent can enhance the commercial’s visual resonance with audiences, regardless of the veracity of its claims.  |
| *Perceived credibility of frame articulators* | Extent to which the audience is affected by the status and/or perceived expertise of the visual frame articulator | If consumers feel the performers, artists, advertisers, etc. have a particular knowledge base for reasons such as the frame articulators’ geographic origins, position of authority, academic achievement, shared racial category, etc., the frames that they articulate visually appear more valid and plausible. | The politician in the aforementioned example produces an anti-immigration commercial where she asserts that she has first-hand knowledge of its detrimental effects on wages due to her personal experience working in a poultry plant. This commercial includes footage of her days in a poultry plant. The underlying anti-immigration frame being visually and verbally articulated garners greater credibility with audiences as her message has now been supported by a certain level of believed expertise, born out of her personal experiences. |

|  |  |  |  |
| --- | --- | --- | --- |
| **Salience** |  |  |  |
| *Centrality* | Extent to which the beliefs, values, and ideas associated with the signifying agents’ frames are essential to the lives of the consumers of the visual stimuli | If the framing does not speak to some essential part of the viewers’ lives, then the imagery is not likely to be visually resonant. | An artist demonizes those of the Buddhist faith through a film that frames believers as violating core tenants of Christianity. The irreligious viewer of such a film could be unmoved by such a framing as it does not speak to any of their core values. The film would, therefore, not visually resonate. |
| *Experiential commensurability* | Extent to which the visual framings of the signifying agent are congruent with the personal, everyday experiences of the audience | If the framing is too abstract and distant from the lives and experiences of the viewers, then the imagery is not likely to be visually resonant. | An advertising campaign focuses on academic achievement differences between groups that are racialized differently in a country such as Uganda, which is ethnically heterogeneous but considered racially homogenous. This visual campaign may have limited resonance with audiences in such contexts since race is not central to their lives or related to their everyday experiences. While there may be ethnicized ideologies rooted in linguistic and other cultural differences, those distinctions around what has come to be racialized differences between groups (e.g., skin color, hair texture, etc.) are not salient, such that attempts to key particular characteristics such as Blackness would fall flat. Similarly, if consumers experience the existence of race yet discursively or practically remove race as a constitutive component in relations that stratify social life, this detachment will allow them to disassociate race from the politics of signification and, consequently, racialized imagery may not be sufficiently salient to resonate.  |
| *Narrative fidelity* | Extent to which the visual framings of the signifying agent are congruent with the culture of the interpreter of the frame.  | This factor is closely tied to ideological beliefs that exist within the broader society. Should the frames being visually depicted be deemed inconsistent with societal understandings then the images will not be especially salient.  | Many television viewers were incredulous of the African American family portrayed on the Cosby Show when it aired in the United States in 1984, as they believed that the seemingly healthy marital partnership between an African American lawyer and doctor lacked credibility because they had never experienced such a pairing in their own lives. Staging the Black family within a mainstream United States success frame rooted in upper-middle-classness, homeownership, and a household not headed by a single-mother was not deemed credible and, therefore, did not visually resonate with audiences.  |