

Super Subs: A Typological Reading of Visual Rhetoric in 2026 FIFA World Cup Advertising

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Abstract

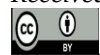
The FIFA World Cup generates one of the largest concentrated arenas of commercial visual persuasion in global culture, yet the advertising that surrounds a single tournament has rarely been treated as a corpus in its own right, and analyses that do exist tend to isolate metaphor rather than the wider repertoire of visual figures. This study offers a systematic typological reading of visual rhetoric in World Cup advertising through a qualitative, interpretive analysis of 19 campaigns released for the 2026 tournament, the first hosted across three nations and the first expanded to 48 teams. Each campaign is coded for eight visual tropes and classified through the design rhetoric frameworks of Durand and of Phillips and McQuarrie, supported by procedures for identifying pictorial and multimodal metaphor. Across the corpus, metaphor and metonymy are co-dominant, hyperbole and irony are frequent, and no case of visual simile was identified, consistent with a genre that fuses and replaces rather than compares side by side. The analysis argues that national and fan belonging is constructed chiefly through part-whole figures, metonymy and synecdoche, while metaphor carries emotional and temporal meaning. It further identifies an emergent temporal axis in which campaigns oscillate between digitally resurrected pasts and staged futures, a tension intensified by artificial intelligence image-making. The paper contributes a replicable analytic protocol for figuration in mega-event advertising and a design-oriented reading that links rhetorical theory to visual communication practice.

Keywords: Visual rhetoric, Visual metonymy, Visual metaphor, Advertising, Visual communication design, FIFA World Cup, Multimodal discourse analysis, Football

Introduction

The FIFA World Cup is among the most watched recurring events on earth, and the advertising that surrounds it forms one of the largest concentrated arenas of commercial visual persuasion in global culture. The 2026 edition sharpened this further. It was the first tournament hosted across three nations, the United States, Canada, and Mexico, and the first expanded to 48 teams. According to WARC Media (2026), the tournament was projected to add 10.5 billion United States dollars to global advertising spend during the quarter in which it fell. That figure, although substantial, represents an inflation-adjusted gain of only 1.1% over non-tournament years, well below the 12.6 billion dollars and 2.8% lift recorded for the 2018 tournament, and it reflects an increasingly fragmented media landscape. For roughly one month, brands with no intrinsic connection to football competed to attach their products to its meanings, and they did so overwhelmingly through images. Those images work by figuration: they present one thing in order to mean an-

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other. To understand how they persuade is therefore, in the first instance, a question of visual rhetoric.

Visual rhetoric treats the image as an argument rather than as ornament, examining how pictorial figures organize meaning and move audiences (Barthes, 1964/1977; Durand, 1970). Within advertising specifically, a mature research tradition has established that visual figures parallel to the figures of verbal speech, including metaphor, metonymy, hyperbole, and irony, reliably shape attention, elaboration, and attitude (McQuarrie & Mick, 1999; Phillips & McQuarrie, 2004). Phillips and McQuarrie (2004) systematized these possibilities into a typology that separates what an image does structurally, through juxtaposition, fusion, or replacement, from what it asks a viewer to do cognitively, through connection or comparison, extending the earlier matrix of rhetorical operations and relations proposed by Durand (1970). A parallel, cognitively oriented strand has developed rigorous procedures for identifying pictorial and multimodal metaphor (Forceville, 1996, 2008; Sorm & Steen, 2018) and, more recently, for describing how metaphor and metonymy interact within a single advertisement, an interaction that Goossens (1990) named metaphonymy and that Pérez-Sobrino (2016, 2017) has extended to multimodal advertising. Across both strands the governing premise is that figurative images are constitutive of the persuasive message rather than decorative additions to it (Kress & van Leeuwen, 2006; Lakoff & Johnson, 1980).

Sport, and football in particular, has attracted sustained attention in visual communication, rhetoric, and semiotics, where scholars have used semiotic and multimodal approaches to examine the persuasive strategies of sports imagery and advertising (Balci & Özgen, 2017; Lee, 2017), and the FIFA World Cup itself has been extensively theorized as a mega-event, principally in terms of its political economy, its branding functions, and its role in national self-presentation (Horne & Manzenreiter, 2006). Three gaps nonetheless remain. First, although advertising rhetoric offers an established framework for describing a wide repertoire of figures (Durand, 1970; McQuarrie & Mick, 1996, 1999; Phillips & McQuarrie, 2004), and although recent scholarship has extended that framework to the interaction of metaphor and metonymy (Kashanizadeh & Forceville, 2020; Pérez-Sobrino, 2017), applications to sport have tended to draw on only part of the repertoire. Ünsal Yılmaz and Şahin (2023), for example, apply the Phillips and McQuarrie typology to sports advertising while restricting their analysis to visual metaphor. Second, where World Cup advertising has been analysed directly, the unit of analysis has typically been the individual advertisement or a small set of case studies rather than the tournament's output taken as a whole. Conradie (2011), for instance, examined how advertisers construct intertextual links to the 2010 tournament through three cases drawn from a larger project. To the best of the present author's knowledge, no published study has applied the full Phillips and McQuarrie typology to the advertising corpus of a single football mega-event. Third, and most substantively, two patterns that appear to organize this genre have received little attention. The first is the construction of national and fan belonging through part-whole figures, principally metonymy and synecdoche, a relationship that the literature on national symbols and everyday nationhood has conceptualized but has seldom examined as a question of advertising rhetoric (Billig, 1995). The second is a negotiation of time in which campaigns oscillate between reanimating the past and staging the future. Nostalgia has long been recognized as an important advertising appeal, and the temporal paradox of holding past and present together has been theorized in the literature on retro branding (Brown et al., 2003), but it has received limited attention as a rhetorical operation with identifiable figurative realizations, and its interaction with artificial intelligence image-making,

which can digitally resurrect or de-age players, is only beginning to receive scholarly attention, and chiefly in relation to deceased celebrity endorsers (Aboulnasr & Song, 2025).

This study addresses those gaps through a qualitative, interpretive visual rhetorical analysis of 19 advertising campaigns released for the 2026 FIFA World Cup, sampled globally across television film, print, out-of-home, and social formats. Rather than isolate metaphor, it codes each campaign for the full set of visual tropes and classifies them through the design rhetoric frameworks of Durand (1970) and of Phillips and McQuarrie (2004), supported by the metaphor identification procedures of Forceville (2008) and Šorm and Steen (2018). Its aim is twofold: to produce a systematic typological reading of visual rhetoric in World Cup advertising, and to argue that this advertising constructs belonging substantially through part-whole figuration while organizing its appeals along an emergent temporal axis of nostalgia and futurism.

Three questions guide the analysis.

1. Which visual rhetorical figures recur across 2026 FIFA World Cup advertising, and with what distribution across the corpus?
2. Through which design operations, in the sense of visual structure, composition, colour, and typography, are these figures realized?
3. What thematic patterns, in particular belonging and temporality, do the dominant figures construct?

In answering them, the paper contributes a replicable analytic protocol for figuration in mega-event advertising, a design-oriented reading that connects rhetorical theory to visual communication practice, and a description of how artificial intelligence image-making is reshaping the temporal rhetoric of the genre.

Theoretical Framework

Visual Rhetoric and the Design Tradition

The study of the image as persuasion begins, for most accounts, with Barthes (1964/1977), whose analysis of a Panzani pasta advertisement distinguished the denotative, coded iconic, and linguistic messages that a single image can carry, and demonstrated that pictures argue through culturally shared codes. Where Barthes supplied a semiotic vocabulary, Durand (1970) supplied a structural one, proposing a rhetorical matrix that locates any advertising figure at the intersection of a rhetorical operation, such as addition, suppression, substitution, or exchange, and a relation between the elements involved, such as identity, similarity, difference, or opposition. In Durand's scheme a visual metaphor is a substitution founded on similarity, while irony is founded on opposition. This two-axis logic anticipated later, more empirically tested frameworks.

Within consumer research, McQuarrie and Mick distinguished the figures of advertising language (1996) from the figures of advertising images (1999), and their reader-response experiments showed that visual figures such as rhyme, antithesis, metaphor, and pun elicit greater elaboration and more favourable attitudes without necessarily increasing comprehension difficulty. Phillips and McQuarrie (2004) then generalized this work into a typology that has become a standard instrument for visual communication design analysis. Their model crosses visual structure, whether elements are juxtaposed, fused into a single impossible image, or one replaces an-

other, with meaning operation, whether the viewer is asked to connect two things or to compare them. The typology is valuable here precisely because it is design-facing: it describes what a designer does to the surface of an image, and it therefore keeps a rhetorical analysis anchored in the craft of visual communication rather than in language alone.

Two features of this tradition matter for a corpus dominated by the moving image. First, the frameworks were developed largely on print advertising, yet their categories, juxtaposition, fusion, and replacement, together with the operations of substitution and opposition, transfer to film, where they are distributed across time through editing rather than composed within a single frame. Second, the tradition holds that figures are processed as figures, that a viewer notices and resolves them, which makes it appropriate for advertising designed to be recognized as clever. The present analysis accordingly treats a television spot as a sequence of designed images and reads its figures both within frames and across cuts.

The Cognitive and Multimodal Turn

A second tradition approaches figuration as a matter of thought rather than of surface style. Lakoff and Johnson (1980) argued that metaphor is primarily conceptual, a mapping from a concrete source domain onto a more abstract target, and that everyday reasoning is pervasively metaphorical. Forceville (1996, 2008) extended this claim to pictures, establishing criteria for identifying pictorial and multimodal metaphor and showing that source and target can be cued visually, verbally, or through their combination. Šorm and Steen (2018) formalized identification further through the Visual Metaphor Identification Procedure, a stepwise method for deciding whether an image is metaphorical and, if so, what is mapped onto what. Kress and van Leeuwen (2006) supplied a complementary grammar of visual design, describing how composition, framing, salience, and modality construct meaning in the image as a whole.

Crucially for the present corpus, the interaction of metaphor and metonymy has become a subject in its own right. Goossens (1990) coined the term *metaphtonymy* for the intertwining of the two figures in conventionalized verbal expressions, offering it as a cover term rather than a single mechanism. Pérez-Sobrino (2016, 2017) carried the term into multimodal advertising and demonstrated, through a corpus of 210 advertisements, that metaphor and metonymy are not separate phenomena there either, and that *metaphtonymy* is in fact the most frequent conceptual operation in her sample. Metonymy, in her account, provides conceptual access to a domain by foregrounding a salient part or associate of it, and often does the groundwork that a co-present metaphor then exploits. This is directly relevant to World Cup advertising, in which a ball, a trophy, a jersey, or a national colour repeatedly stands in, metonymically, for the game, for victory, or for the nation, while a metaphor simultaneously predicates value onto the advertised brand.

Belonging, the affiliation of an audience with a nation or a community, has its own lineage in advertising scholarship, where it is often approached through the semiotics of national symbols and the imagery of shared identity. What the present study adds is attention to the figural mechanism by which such belonging is produced. If a nation is an abstraction that cannot be shown in full, then advertising must reach it through a part that stands for the whole, which is to say through metonymy and synecdoche. This makes the part-whole figures, often treated as minor relatives of metaphor, central rather than peripheral to the rhetoric of collective identity, and it motivates the close attention paid to them below.

Figuration in Sport and Mega-Event Advertising

Sport advertising has been analysed with these tools, including an application of the Phillips and McQuarrie typology to sports imagery that codes for metaphor alone (Ünsal Yılmaz & Şahin, 2023), and semiotic readings of athletic imagery and sports commercials (Balcı & Özgen, 2017; Lee, 2017). Where World Cup advertising has been examined directly, the focus has typically fallen on individual advertisements or small sets of cases (Conradie, 2011). What has not been attempted is a systematic, multi-figure typological reading of the advertising generated by one tournament, treated as a bounded corpus, together with an account of the specific rhetorical work that such advertising performs. Two questions in particular remain open. How is belonging, to a nation and to a community of fans, visually constructed when the product being sold has no inherent relation to football? And how does such advertising handle time, given that a tournament is simultaneously an inheritance of past glories and a promise of future ones? The remainder of this paper builds a typology capable of answering these questions and interprets the patterns it reveals.

Method

Research Design

The study employs a qualitative, interpretive visual rhetorical analysis. It sits within the interpretive strand of advertising rhetoric, which reads the figurative elements of an advertisement for their persuasive structure (McQuarrie & Mick, 1999), rather than within the experimental or reader-response strands that measure consumer effects. The design is descriptive and interpretive rather than causal: it characterizes how the corpus is figured and what those figures do, and it makes no claims about audience reception, which is identified as a direction for future research. As a single-author study it foregrounds transparency and auditability of interpretation, discussed under analytic rigour below.

Corpus Construction and Sampling

A purposive sample of 19 campaigns was assembled. Inclusion required that a campaign be explicitly tied to or released in connection with the 2026 FIFA World Cup, that it circulate during the promotional window surrounding the tournament, which ran from 11 June to 19 July 2026, and that it be available in a verifiable form through an official brand or agency channel or a recognized advertising archive. Campaigns were sourced from official press releases, brand and agency channels, and the Ads of the World archive, then cross-checked against trade coverage. Each artifact was documented with its brand, campaign title, agency, market, format, and release date, and archived with a source reference and access date to ensure traceability; the source record is reproduced in Appendix C, and representative frames and layouts for all 19 campaigns are reproduced in Appendix B. The corpus spans television film, print, out-of-home, and social formats and includes both tournament sponsors and non-sponsor brands engaged in thematic or ambush activation. Table 1 records the corpus metadata.

The sample is purposive rather than representative, and three limitations follow. First, archives and trade press skew toward large, internationally visible agencies and English-language markets, so the corpus over-represents high-budget global campaigns. Second, documentation establishes that a campaign was released, not the scale of its airing or reach, for which independent

viewership data were not available. Third, agency attribution for four campaigns rests on trade rather than brand-issued sources, and is identified as such in Table 1. These constraints bound the claims to figuration within this corpus.

Analytical Framework and Coding Categories

Analysis proceeded through four complementary lenses. The eight visual tropes coded were metaphor, simile, analogy, metonymy, synecdoche, hyperbole, irony, and personification, each defined operationally in the coding frame reproduced in Appendix A. Two design rhetoric frameworks structured the classification. Durand's (1970) matrix locates a figure by its rhetorical operation and by the relation between elements, and Phillips and McQuarrie's (2004) typology classifies a figure by visual structure, whether juxtaposition, fusion, or replacement, and by meaning operation, whether connection or comparison. For figures centred on pictorial or multi-modal metaphor, candidate identifications were tested against Forceville's (2008) criteria and the Visual Metaphor Identification Procedure (Šorm & Steen, 2018). Where a single advertisement combined metaphor and metonymy it was additionally flagged as a site of figure interaction, following the account of metaphonymy given by Goossens (1990) and applied to advertising by Pérez-Sobrino (2016, 2017). Alongside trope identification, each artifact was analysed for the design means through which the figure was realized, including composition, colour, typography, scale, and image-making mode, whether photographic, illustrative, or computer generated.

Analytic Rigour and Reflexivity

Because the study is interpretive and single-authored, it makes no claim of inter-coder or intra-coder reliability and reports no agreement statistic. It sits instead within the interpretive tradition of visual rhetoric and social semiotics, in which systematic close reading by a single analyst is the characteristic method (Barthes, 1964/1977; Forceville, 1996). Rigour is pursued through the criteria of qualitative trustworthiness (Lincoln & Guba, 1985) rather than through measures of coder consensus. Four practices operationalize this. An a priori coding frame with explicit operational definitions and decision rules is applied uniformly to every campaign. Each coding decision is tied in the Results to the specific visual evidence that motivates it, so that a reader can inspect and contest every judgment. The analysis practises theoretical triangulation, testing each figure against four independent frameworks, so that a classification must be coherent across more than one analytic lens. Finally, the account is reflexive about the analyst's position as a visual communication design scholar, whose training informs the reading and whose interpretive choices are therefore made explicit. Consistent with this stance, the distribution of figures across the corpus is reported descriptively and is never generalized statistically beyond it.

Ethical Considerations

All advertisements were obtained from publicly accessible sources and are attributed by brand, campaign, agency, and, where identifiable, market and date. Images are reproduced under fair use for the purpose of scholarly criticism and analysis. The study involves no human participants, and its object is the visual rhetoric of the advertisements rather than any individual, including the public figures who appear in them.

Results

Overview of the Corpus and the Distribution of Figures

The 19 campaigns yielded a dense field of figuration, with most campaigns deploying more than one trope. Table 1 presents the corpus metadata and Table 2 the distribution of the eight tropes across the corpus. Two features of the distribution frame the analysis that follows. First, metaphor and metonymy are co-dominant, appearing in 14 and 13 campaigns respectively, followed by hyperbole in 8 and irony in 6. Synecdoche, personification, and analogy are less frequent but analytically important, and metaphor and metonymy co-occur, as metaphonymy, in 8 campaigns. Second, and strikingly, no case of visual simile was identified in the corpus. Within the bounds of this sample the absence appears patterned rather than incidental: no campaign set two terms side by side for explicit comparison in the way the coding frame reserves for simile (Appendix A), and where two domains met they were fused or substituted rather than juxtaposed as likenesses. In the terms of Phillips and McQuarrie (2004), advertising in this corpus overwhelmingly fuses elements into a single image or replaces one element with another, rather than juxtaposing two elements side by side for explicit comparison. The genre prefers the compressed, puzzle-like figure that rewards a viewer's interpretive effort over the plainly stated likeness.

Table 1: Corpus Metadata for the 19 Campaigns in the 2026 FIFA World Cup Sample

#	Brand	Campaign	Agency	Market	Format	Date and timing
1	Adidas	Backyard Legends	LOLA Mul- lenLowe (LOLA USA)	Global	Film	7 May 2026, pre
2	Nike	Rip the Script	Wieden+Kennedy	Global	Film	4 Jun 2026, pre
3	Nike (Canada)	Welcome to Canada. We Hope You Regret Your Stay.	Wieden+Kennedy Toronto	Canada	Film / OOH	12 Jun 2026, during
4	LEGO	Everyone Wants a Piece	LEGO in-house with Wieden+Kennedy Amsterdam	Global	Film / So- cial	Apr 2026, pre
5	Coca-Cola	All the Feels (Bubbling Up; Uncanned Emotions; No Better Feeling)	WPP Open X	Global	Film	Jan-May 2026, spanning
6	FOX Sports	Miracle	Special US	USA	Film	May 2026, pre
7	Lay's	Epic Watch Party	Slap Global	Global	Film	5 May 2026, pre
8	Lay's	Bandwagon (Jump On, America)	72andSunny Los Angeles	USA	Film / OOH	May 2026, pre
9	OpenAI	Messi Mode	In-house	Global	Social	11 Jun 2026, during
10	Budweiser	Let It Pour	Grey Global	Global	Film	28 Apr 2026, spanning
11	Powerade	Power Your Fate	WPP Open X, led by AKQA	Global	Film	23 Apr 2026, pre
12	Pepsi MAX	Football Nation	BigTime Creative Shop	Global	Film	Mar-Jun 2026, spanning

13	Michelob ULTRA	The Superior Match	BBDO New York	USA	Film	12 May 2026, pre
14	AXE	Smell Your Best When You Look Your Worst	LOLA Madrid	Global	Film / Print / OOH	Mar 2026, spanning
15	Visa	Tap In	Anomaly	Global	Film	18 May 2026, spanning
16	Illumination	Minions and Monsters (World Cup teaser)	In-house	Global	Film	Jun 2026, during
17	IKEA (Canada)	Assemble the World	Dentsu Creative	Canada	Social / OOH	Jun 2026, during
18	Samsung	When It Matters, Watch It on a Samsung	BBH Singapore	Global	Film	May-Jun 2026, spanning
19	Hyundai	Next Starts Now	INNOCEAN USA	Global	Film	1 Jun 2026, pre

Note. OOH = out-of-home. Timing is classified against the tournament window of 11 June to 19 July 2026: pre indicates first publication before 11 June, during indicates first publication inside the window, and spanning indicates publication that began before the window and continued inside it. Every agency credit is attributed to the source that supports it; for entries 4, 7, 12 and 13 that source is trade rather than brand-issued. Dates are given at the finest resolution a consulted source supports, and where only a month is supported no finer date is asserted; the LEGO date is reported as April 2026 because two consulted sources conflict. Full source records and access dates are given in Appendix C. The Coca-Cola entry ran as one platform, All the Feels, under regional sub-titles (Bubbling Up; Uncanned Emotions; No Better Feeling) and is treated as a single campaign.

Table 2: Distribution of Visual Tropes across the Corpus (N = 19)

Visual trope	Campaigns (n)	Illustrative campaigns
Metaphor	14	Budweiser, LEGO, Adidas
Metonymy	13	IKEA, OpenAI, Pepsi MAX
Hyperbole	8	Lay's Bandwagon, AXE
Irony	6	Nike (Canada), FOX Sports
Synecdoche	4	IKEA, Adidas, AXE
Personification	3	Budweiser, Hyundai
Analogy	2	Hyundai, Powerade
Simile	0	None identified
Pun / idiom-literalisation (tag)	4	Lay's Bandwagon, Visa, LEGO
Metaphonymy (metaphor-metonymy interaction)	8	IKEA, LEGO, Visa

Note. Counts are non-exclusive; most campaigns deploy more than one trope. The final two rows are supplementary tags rather than tropes in the eightfold set. Personification is coded as a metaphor subtype (Appendix A); its 3 campaigns are therefore also included in the 14 counted for metaphor. Figures are descriptive of the analyst's coding and are not generalized beyond the corpus.

Metonymy and Synecdoche: Assembling Belonging

The clearest and most consequential pattern in the corpus is the construction of belonging through part-whole and associative figures. Belonging is never depicted whole. It is assembled from fragments that stand, metonymically or synecdochically, for a nation or a community of supporters.

IKEA Canada's Assemble the World is the paradigmatic case. In a series of flat-lay compositions, the national flags of 18 competing countries are reconstructed entirely from everyday IKEA products: a folded towel becomes the maple leaf of Canada, a white shelving unit filled with red storage boxes becomes the cross of England, and a rug, a folding table and small tabletop items become Brazil. The figure operates at three levels at once. The flag is already a metonym of the nation. The products are metonyms of the home and of domestic life. And the substitution of product for flag element is, in Durand's terms, a substitution founded on similarity of shape and colour, realized in Phillips and McQuarrie's terms as replacement. The campaign's imperative verb, assemble, doubles as a metaphor of construction and multicultural belonging, so that the nation is figured as something built, at home, from ordinary parts. That a non-sponsor brand with no football product achieves the corpus's densest figure of nationhood is itself significant: belonging here is a design operation performed on household objects, and the flags were made shoppable, so that the figure terminates in a transaction.

AXE's Smell Your Best When You Look Your Worst relocates the same logic onto the body. Each of seven films follows a single superfan of a different nation, and in the launch film, Airplane, a Mexican supporter whose neighbours have helped him build an oversized replica of the trophy wears it aboard his flight to the tournament. The costume is a metonymy of the victory the fan cannot himself achieve, displaced from the pitch onto the supporter, while the choice of one fan per nation is synecdochic, a part standing for an entire national fandom. Belonging is worn. Pepsi MAX's Football Nation performs a lexical version of the figure, taking the political term nation and reassigning it, metonymically, to the transnational community of supporters, so that the nation named is not a country but a fandom. OpenAI's Messi Mode compresses the pattern to its minimum, recolouring the player's hair in Argentina's blue and white so that national colour alone, applied to the body, signals allegiance; because the generating prompt was released to users, the figure was designed to be reproduced by fans on their own faces. Across these cases the recurring move is the same: an associated part is made to carry the whole of national or communal identity.

The design realization of these figures repays attention, since it is where the rhetoric becomes visible. IKEA's flat-lay photography borrows the conventions of the retail catalogue, shooting products from directly above on plain grounds, so that the familiar grammar of the shopping image is redirected to render a flag, and colour matching does the argumentative work, as the exact reds and whites of the products are chosen to register instantly as national. AXE, by contrast, works through scale and incongruity, the trophy costume oversized and absurd in the confined geometry of an aircraft cabin, so that hyperbole and metonymy reinforce one another. In both, the figure is not stated in words but built through composition, colour, and proportion, which is precisely why a design-centred reading captures what a purely linguistic one would miss.

Metaphor and Metaphonymy: Predicating Value

Where metonymy assembles belonging, metaphor predicates value, and in 8 campaigns the two operate together as metaphonymy (Goossens, 1990; Pérez-Sobrino, 2016). LEGO's Everyone Wants a Piece is exemplary. A brick-built model of the World Cup trophy stands at the centre of a slowly revolving table, and Cristiano Ronaldo, Lionel Messi, Kylian Mbappe and Vinicius Junior each attempt in turn to plant a minifigure of themselves at its summit. None succeeds. A child then reaches in and sets his own minifigure on top. The model is a metonymy standing for the real trophy, the minifigure is a miniature substitute for the player, and the act of placing one figure at the summit is a metaphor of claiming the tournament, which the child's intervention reassigns from the icons to the ordinary player. The title literalizes the idiom to want a piece, converting a share of glory into a physical brick. Metonymy grounds the figure, metaphor extends it, and a pun seals it.

Budweiser's Let It Pour builds a conceptual metaphor of the kind Lakoff and Johnson (1980) describe, in which emotion is a liquid and expression is pouring. The command to let it pour maps the physical act of pouring beer onto the release of memory and celebration, and the campaign personifies the product by giving a pint anticipatory agency: the film opens on a glass that begins to rumble on the bar before any football has been shown, converting suspense into physical pressure. Visa's Tap In turns on a pun-metaphor that fuses two domains through a single shared word: the football tap-in, an easy goal scored close to the net, is equated with the contactless tap of a payment, so that ease of scoring and ease of paying become one gesture. Powerade's Power Your Fate renders decisive moments of play as the visual art forms of the players' home cultures, murals, mosaics and sculptures, a figure that is at once analogy, mapping the structure of sport onto the structure of art, and metonymy, letting a national art form stand for national identity. In each case the advertised product is installed as the target of the figure, the thing to which footballing value is transferred.

Here too the design carries the figure. Budweiser's spot is built around a sustained shot of the trembling glass, its condensation and the low rumble of the soundtrack converting an abstract emotion into a photographed physical event, so that the metaphor is realized cinematographically rather than declared. Visa's pun is distributed across the length of its hero film rather than resolved in a single frame: the protagonist moves through the three host countries turning ordinary objects into football with each tap of his card, so that repetition, rather than juxtaposition, is what welds the two senses of the gesture together. In each case the trope is a property of the editing and the frame, not of any caption, which again locates the persuasion in the domain of design.

Temporal Figuration: Nostalgia and Next

A third pattern cuts across the corpus and organizes it along an axis of time. At one pole, campaigns reanimate the past. Adidas's Backyard Legends is led by actor Timothée Chalamet, who assembles a team of current stars, Jude Bellingham, Lamine Yamal and Trinity Rodman, to take on Clive, Ruthie and Isaak, an undefeated backyard crew whose winning run has lasted for generations. A CGI flashback produced through AI de-aging technology establishes that the crew once defeated Zinedine Zidane, David Beckham and Alessandro Del Piero at the height of their playing careers, with Beckham rendered in three distinct era-defining iterations, buzzcutted, blond and mohawked, in a sequence that foregrounds the plurality of memory as much as the

unity of the legend (S2). The de-aging is a metaphor of temporal compression: past greatness is not merely evoked but rendered as present and embodied, and this is made possible only by generative image technology. Coca-Cola's All the Feels and Pepsi MAX's Football Nation likewise drew notice, in their case critical, for their reliance on artificial-intelligence-generated visuals, so that the means of image-making became part of the message.

At the opposite pole, campaigns stage the future. Hyundai's Next Starts Now builds its 60-second film around five adolescent footballers presented as the next generation of the game, with Son Heung-min watching over them as a mentor figure and Boston Dynamics' humanoid robot Atlas stepping onto the pitch with the official match ball to begin play. The central figure is an analogy: as these players are to the future of football, so the company's robotics and mobility engineering are to the future of movement, an equivalence the tagline compresses into a single temporal claim. Atlas is simultaneously a personification, an object granted the agency of a player, and the moment at which it takes the kick-off transfers the authority to begin the game from human to machine. Where Adidas resurrects the past photographically, Hyundai stages the future performatively. The corpus thus stretches between a digitally resurrected past and a manufactured future, with the young or informal player, the child in the LEGO film, the backyard crew in Adidas's, the adolescents in Hyundai's, as the still point between them.

The craft of the nostalgic pole is worth isolating, because its rhetoric depends on its seamless-ness. Digital de-ageing persuades only when the seams do not show, when a retired player appears young without appearing altered, and the figure therefore trades on a photographic realism that generative technology now supplies cheaply. This is also the source of its risk. When audiences detect the artifice, as they did with the artificial-intelligence visuals in at least two campaigns in the corpus, the figure can invert, and a metaphor of enduring greatness can read instead as a metaphor of the counterfeit. That Adidas's de-ageing escaped this reaction while Coca-Cola's did not suggests the wager turns on narrative motivation rather than on technique alone: the figure survives where the synthetic image is doing identifiable rhetorical work, and fails where it merely substitutes for production. The temporal axis is thus not only an aesthetic choice but a wager on the invisibility of the technology that enables it, a wager whose terms shift as audiences grow more literate in the signs of synthetic imagery.

Irony and Hyperbole: Engineering Attention

If metonymy and metaphor do the constructive work of the corpus, irony and hyperbole do its attentional work, engineering the surprise that a compressed figure requires. Nike Canada's Welcome to Canada. We Hope You Regret Your Stay. is the sharpest ironic case. The film borrows the genre of the in-flight welcome announcement: two Canadian athletes address a cabin of arriving players and fans in the register of a cabin-crew greeting, and the greeting turns, reassurances about peace, quiet and natural beauty giving way to a warning that the national team will show no such hospitality on the pitch. It is a figure of opposition in Durand's sense, and its target is a national stereotype of politeness. Nike's Rip the Script, the global platform of which the Canadian work is an extension, adds a self-referential irony: a lavishly produced six-minute film stages the rejection of production itself, as a director tries to hold the players to a script, the players rebel, and the ball carries them out of the scene and across a studio backlot through one genre set after another, so that the script torn up is a metaphor for convention.

The realization of Nike Canada's irony is generic and temporal before it is verbal. The film is edited to turn, its warm and welcoming opening giving way to harder cuts and footage of aggressive play, so that the reversal is felt as a shift in the image before it is understood as a claim, and the campaign was placed on selected arriving flights, delivering the parody inside the very situation it parodies. The out-of-home extension compresses the same figure into a single line and a single image on a Toronto billboard, showing how a rhetorical operation identified in a film can be ported across formats without loss, a point of direct relevance to campaign-level design.

Hyperbole frequently accompanies irony. Lay's Bandwagon literalizes the dead metaphor of jumping on the bandwagon by putting Will Ferrell at the wheel of an oversized vehicle in which he recruits casual fans to a watch party, a figure that is simultaneously metaphor, hyperbole, and gentle irony about fair-weather fandom. FOX Sports's Miracle stages a counterfactual, imagining a final minute in which the United States wins the tournament, and anchors the fantasy through an intertextual allusion to the 1980 Miracle on Ice, made explicit by a cameo from Mike Eruzione, captain of that United States ice hockey team. The allusion is a metonymy that borrows the memory of one national sporting triumph to pre-authorize another. In these campaigns exaggeration and contradiction are not excess but method, the means by which a figure earns the viewer's attention and rewards the effort of resolving it.

Discussion

Read together, the four patterns answer the study's questions and support a single argument: 2026 FIFA World Cup advertising is a dense field of visual figuration in which belonging is assembled from parts, value is transferred by metaphor, attention is engineered by irony and hyperbole, and time is negotiated along a newly technologized axis. Each element merits comment.

The first and most robust finding concerns belonging. When a brand without a football product must attach itself to the tournament, it does so by figuring the nation and the fan community, and it figures them metonymically and synecdochically rather than by depiction. The nation appears as a flag built from furniture, a costume worn by a single supporter, a colour applied to a player's hair, or a lexical community renamed. This is consistent with Pérez-Sobrino's (2016) finding that metonymy does foundational work in advertising, and it extends that finding to the specific rhetorical task of constructing collective identity. For visual communication design, the practical implication is clear: belonging is most persuasively built not by showing a whole but by selecting a resonant part and letting the viewer complete it. The structural particularity of the 2026 tournament, its distribution across three host nations and its expansion to 48 competing teams, may have intensified this reliance on part-whole figures: a campaign addressing fans of multiple host nations simultaneously has more to gain from figures that any national community can activate through its own symbols than from whole-nation depictions that restrict appeal to one audience; whether this is specific to multi-host tournaments or characteristic of mega-event advertising more broadly is a question a comparative study would be positioned to settle.

The second finding concerns the co-dominance of metaphor and the prevalence of metaphonymy. Metaphor and metonymy are not competitors in this corpus but collaborators, with metonymy granting access to a domain and metaphor predicating brand value onto it. The 8 metaphonymy sites, LEGO, Visa, IKEA, and others, are precisely the campaigns that reward the closest reading, and they confirm that a typology built on metaphor alone, or on any single figure, would

misdescribe the genre. The lack of any simile coding reinforces the point. This advertising does not say that its product is like the tournament; it fuses them, or replaces one with the other, preferring the interpretive demand of the compressed figure to the explicitness of stated comparison (Kashanizadeh & Forceville, 2020).

The third finding, the temporal axis, is the most novel and the most time-bound. The corpus oscillates between a digitally resurrected past, most visibly in Adidas's artificial-intelligence ageing of retired players, and a staged future, most visibly in Hyundai's pairing of adolescent footballers with a humanoid robot. That artificial intelligence image-making now makes the nostalgic pole possible is not merely a production detail; it is a rhetorical development, because it allows past glory to be rendered as present spectacle in ways that were previously impossible, while simultaneously raising questions of authenticity that drew public criticism of two campaigns in the corpus (Cripps, 2026; see also Appendix C). Visual communication design scholarship will need to treat generative image-making not only as a tool but as a rhetorical condition that reshapes what figures are available to advertisers.

Finally, the study demonstrates the value of keeping rhetorical analysis anchored in design. By classifying each figure through Durand's operations and Phillips and McQuarrie's structures, and by recording the compositional, chromatic, and typographic means of its realization, the analysis connects the abstract vocabulary of tropes to the concrete decisions of the designer. This orientation makes this typological approach useful not only as description but as pedagogy, offering students of advertising and visual communication a structured way to see how a persuasive image is built.

Stated directly against the three guiding questions, the corpus answers the first with a repertoire dominated by metaphor and metonymy and marked by the complete absence of simile; it answers the second by showing that these figures are realized overwhelmingly through fusion and replacement, executed with colour matching, incongruous scale, tonal editing, and the literalization of idiom; and it answers the third by identifying belonging and temporality as the two thematic axes those figures construct. For the teaching of visual communication design this yields a usable heuristic: an image of belonging is built less by depicting a whole than by selecting a charged part, and metonymy prepares the ground that metaphor then occupies. This typological approach is therefore a way of generating advertisements as well as a way of describing them.

Limitations and Future Research

Four limitations bound these claims. The corpus is purposive and skews toward large, globally visible, English-language campaigns, so the distribution of figures should not be read as representative of all World Cup advertising, and figures from smaller or non-English markets are likely under-represented. The analysis is interpretive and single-authored, and although rigour was pursued through an explicit coding frame, documented coding decisions, theoretical triangulation, and reflexivity, the readings remain the analyst's and are open to contest. Agency credits for four campaigns rest on trade rather than brand-issued sources, which limits the campaign-level metadata rather than the figural analysis. And the study analyses the rhetoric of the advertisements, not their reception, so it cannot speak to how audiences actually interpreted or were moved by these figures. Three extensions follow naturally: a reception study testing whether viewers resolve these figures as the analysis predicts; a comparative study across tournaments,

which would establish whether the temporal and belonging patterns are stable or particular to 2026; and a focused inquiry into artificial intelligence image-making as a rhetorical resource, which the present corpus suggests is becoming central to the genre.

Conclusion

The advertising of the 2026 FIFA World Cup figures the tournament far more than it depicts it. Across 19 campaigns, brands assemble national and fan belonging from metonymic and synecdochic parts, transfer footballing value onto their products through metaphor and metaphtonymy, engineer attention through irony and hyperbole, and negotiate the tournament's doubled relation to past and future along an axis newly shaped by artificial intelligence image-making. The lack of any simile coding, together with the prevalence of fusion and replacement, marks this corpus as one of compression, one that persuades by asking viewers to complete the figures it presents. In offering a systematic typological reading of visual rhetoric in World Cup advertising, this study contributes a replicable protocol for analysing figuration in mega-event advertising and a design-centred reading of how such images are built. It suggests, finally, that to belong to a tournament, in the grammar of contemporary advertising, is to be assembled from parts.

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Appendix A

Coding Frame: Operational Definitions and Decision Rules

Visual metaphor. One element is understood as another from a different domain on the basis of a shared quality, with source and target both present or one strongly implied. Cue: fusion or replacement of unlike things.

Visual simile. Two distinct elements are placed side by side to state that one is like the other, without merging them. Decision rule versus metaphor: juxtaposition with both elements intact, not fusion or substitution.

Visual analogy. A relational or proportional mapping showing that one pair of elements stands to each other as another pair does, foregrounding a system-level parallel rather than a single-quality transfer.

Visual metonymy. The subject is replaced by something contiguously, physically, or culturally associated with it. Decision rule versus metaphor: association or contiguity, not cross-domain similarity.

Visual synecdoche. A specific metonymy in which a part stands for the whole or the whole for a part. Decision rule: code synecdoche only for strict part-whole relations; code the broader associative case as metonymy.

Visual hyperbole. Deliberate, often physically impossible exaggeration of scale, quantity, or quality for emphasis.

Visual irony. An image that contradicts expectation, literal meaning, or common knowledge to produce satirical or subversive meaning. Cue: opposition between what is shown and what is expected.

Visual personification. Inanimate objects, products, animals, or abstractions are given human anatomy, expression, posture, or agency. Coded as a metaphor subtype; where a broader metaphor also operates, both are coded.

Supplementary tag: *pun / idiom-literalisation*. Following [McQuarrie and Mick \(1999\)](#), where a verbal idiom or pun is rendered literally as image, it is tagged in addition to its trope.

Decision rules for adjacent figures. Similarity by fusion or substitution is metaphor; a stated side-by-side comparison is simile; a proportional system mapping is analogy. Any contiguity or association is metonymy; a strict part-for-whole relation is synecdoche, coded as the more specific of the two. Cross-domain similarity is metaphor; same-domain contiguity is metonymy; both present is metaphonymy, and the campaign is flagged as a figure-interaction site. For each campaign, the visual realization was also coded using Phillips and McQuarrie's visual structure, Durand's operation and relation, and the design variables of composition, colour, typography, scale, and image-making mode.

Appendix B

Representative Figures From the Corpus

Appendix B reproduces representative frames and layouts for all 19 campaigns in the corpus, numbered B1 to B19 and ordered as in Table 1. Each figure is identified by brand, campaign, agency, market, and format, and is keyed to the source records in Table C2. Frame captures from broadcast and online video, and all other material reproduced here, are used for the purpose of scholarly criticism and analysis.

Figure B1

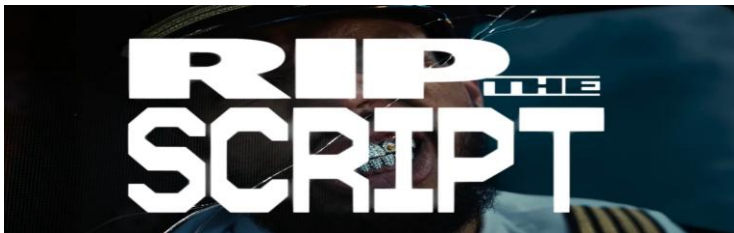
Adidas, Backyard Legends: Stills From the Campaign Film



Note. LOLA MullenLowe (LOLA USA); global; film. Source records S1 and S2 (Table C2). Reproduced under fair use for scholarly criticism and analysis.

Figure B2

Nike, Rip the Script: Title Frame From the Campaign Film



Note. Wieden+Kennedy; directed by Dan Streit (Somesuch); global; film. Source records S3, S4 and S38 (Table C2). Reproduced under fair use for scholarly criticism and analysis.

Figure B3

Nike Canada, Welcome to Canada. We Hope You Regret Your Stay: Stills From the Campaign Film and Out-of-Home Extension



Note. Wieden+Kennedy Toronto; Canada; film and out-of-home. Source records S6 and S5 (Table C2). Reproduced under fair use for scholarly criticism and analysis.

Figure B4

LEGO, Everyone Wants a Piece: Stills From the Campaign Film



Note. LEGO in-house with Wieden+Kennedy Amsterdam; production Stink Films; global; film. Source records S7, S8 and S33 (Table C2). Reproduced under fair use for scholarly criticism and analysis.

Figure B5

Coca-Cola, All the Feels (Bubbling Up; Uncanned Emotions; No Better Feeling): Still From the Campaign



Note. WPP Open X; global; film. Source records S9, S10 and S33 (Table C2). Reproduced under fair use for scholarly criticism and analysis.

Figure B6

FOX Sports, Miracle: Stills From the Campaign Film

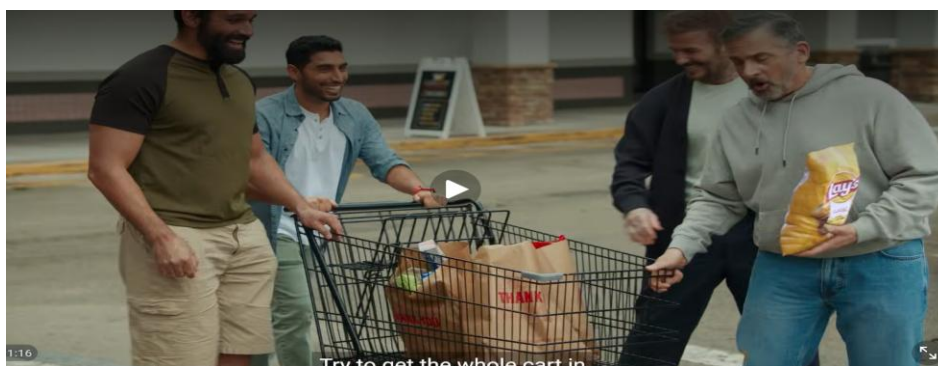




Note. Special US; United States; film. Source records S11 and S12 (Table C2). Reproduced under fair use for scholarly criticism and analysis.

Figure B7

Lay's, No Lay's, No Game: Epic Watch Party: Stills From the Campaign Film





Note. Slap Global, with production by hungryman and Washington Square Films; global, approximately 90 markets; film. Source records S13, S12 and S37 (Table C2). Frame captures from the campaign film. Reproduced under fair use for scholarly criticism and analysis.

Figure B8

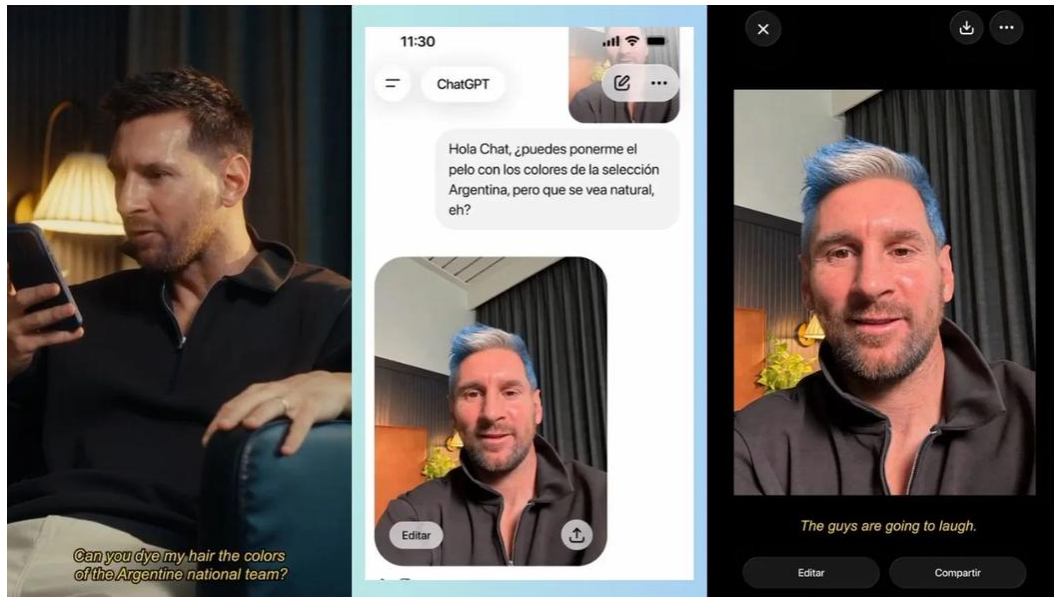
Lay's, Bandwagon (Jump On, America): Still From the Campaign Film and Key Visual



Note. 72andSunny Los Angeles; United States; film and out-of-home. Source records S13, S14 and S15 (Table C2). Reproduced under fair use for scholarly criticism and analysis.

Figure B9

OpenAI, Messi Mode: Campaign Visual



Note. In-house; global; social and digital. Source records S16 and S12 (Table C2). Reproduced under fair use for scholarly criticism and analysis.

Figure B10

Budweiser, Let It Pour: Stills From the Campaign Film



Note. Grey Global; global; film. Source records S17 and S18 (Table C2). Reproduced under fair use for scholarly criticism and analysis.

Figure B11

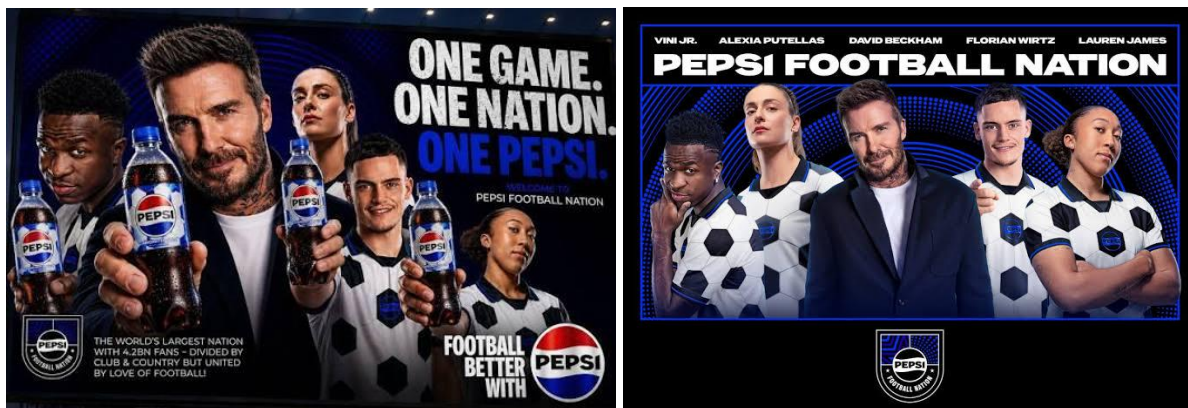
Powerade, Power Your Fate: Stills From the Campaign Film



Note. WPP Open X, led by AKQA; global; film. Source records S19 and S12 (Table C2). Reproduced under fair use for scholarly criticism and analysis.

Figure B12

Pepsi MAX, Football Nation: Campaign Visuals



Note. BigTime Creative Shop; global; film and fan platform. Source records S20, S21 and S36 (Table C2). Reproduced under fair use for scholarly criticism and analysis.

Figure B13

Michelob ULTRA, The Superior Match: Campaign Visual



Note. BBDO New York; United States; film and activation. Source records S22, S34 and S35 (Table C2). Reproduced under fair use for scholarly criticism and analysis.

Figure B14

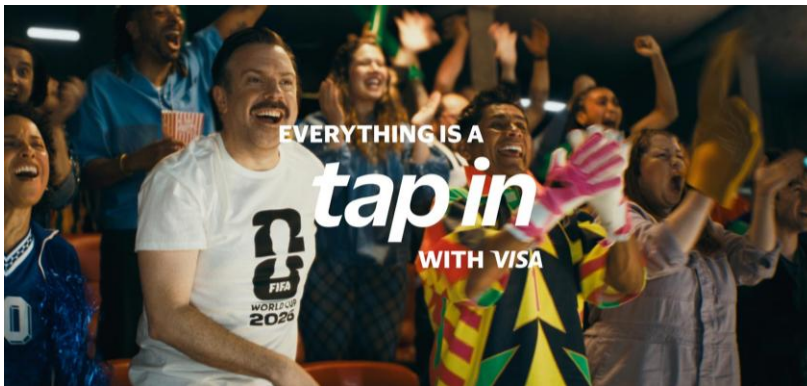
AXE, Smell Your Best When You Look Your Worst: Campaign Visual



Note. LOLA Madrid; global; film, print and out-of-home. Source records S23 and S24 (Table C2). Reproduced under fair use for scholarly criticism and analysis.

Figure B15

Visa, Tap In: Campaign Visuals



Note. Anomaly; global; film and global art collection. Source record S25 (Table C2). Reproduced under fair use for scholarly criticism and analysis.

Figure B16

Illumination, Minions and Monsters World Cup Teaser: Still From the Teaser



Note. In-house; global; teaser. Source records S26 and S12 (Table C2). Reproduced under fair use for scholarly criticism and analysis.

Figure B17

IKEA Canada, Assemble the World: National Flags Composed From IKEA Products



Note. Dentsu Creative; Canada; out-of-home, print and social. Source records S27 and S28 (Table C2). Reproduced under fair use for scholarly criticism and analysis.

Figure B18

Samsung, When It Matters, Watch It on a Samsung: Campaign Visuals





Note. BBH Singapore; global; film and print. Source records S29 and S30 (Table C2). Reproduced under fair use for scholarly criticism and analysis.

Figure B19

Hyundai, Next Starts Now: Stills From the Campaign Film



Note. INNOCEAN USA; global; film. Source records S31 and S32 (Table C2). Reproduced under fair use for scholarly criticism and analysis.

Appendix C

Source and Archive Record

C1. Scope and status of this record. This appendix documents the provenance of each of the nineteen campaigns in the corpus (Table 1). The 2026 FIFA World Cup was held from 11 June to 19 July 2026 across the United States, Canada and Mexico. All source material was consulted during July 2026.

Three limits are stated at the outset rather than buried. First, release dates are reported only at the resolution the consulted sources support. Trade and archive sources record publication in varying

precision, from an exact day to a bare year, and where a source supports only a month or a year no finer date is asserted here. Table 1 records, alongside the release date, the timing window relative to the tournament, which is the temporally relevant variable for the analysis in the Results. Second, market and agency are treated as the identifying fields, and every agency credit is attributed to the source that supports it rather than inferred from a campaign's stylistic resemblance to an agency's known work. Third, the corpus was assembled from digital sources; the films themselves are broadcast and online video, and the frames reproduced in Appendix B are captures from those sources rather than from a print original.

Table C2. Source records

Sources are numbered in the key below. Numbers, not URLs, appear in the table so that the record stays legible.

#	Brand	Primary or nearest-primary source	Corroborating source(s)	Access note
1	Adidas	S1	S2	S1 paywalled; S2 open
2	Nike	S3	S4, S5, S38	Open
3	Nike (Canada)	S6	S5	Open
4	LEGO	S7	S8, S33	Open; date conflict unresolved
5	Coca-Cola	S9	S10, S5, S33	Open
6	FOX Sports	S11	S12	Open
7	Lay's (Epic Watch Party)	S13	S12, S37	Open
8	Lay's (Bandwagon)	S13	S14, S15	Open
9	OpenAI	S16	S12	Open; brand's own posting on Instagram
10	Budweiser	S17	S18	Open
11	Powerade	S19	S12	Open
12	Pepsi MAX	S20	S21, S36	Open
13	Michelob ULTRA	S22	S5, S34, S35	Open; S35 confirms the campaign title
14	AXE	S23	S24	Open
15	Visa	S25	S5	Open
16	Illumination	S26	S12	Open
17	IKEA (Canada)	S27	S28	Open
18	Samsung	S29	S30	Open
19	Hyundai	S31	S32, S5	Open

C3. Source key

S1. The Wall Street Journal. (2026). *Timothée Chalamet's latest role: Back-street soccer fanatic in an Adidas World Cup ad*. <https://www.wsj.com/business/media/timothee-chalamets-latest-role-back-street-soccer-fanatic-in-an-adidas-world-cup-ad-780d7e6d>

- S2. DesignRush. (2026). *Adidas Backyard Legends World Cup campaign*. <https://news.designrush.com/adidas-backyard-legends-world-cup-campaign>
- S3. DesignRush. (2026). *Nike Rip the Script World Cup film*. <https://news.designrush.com/nike-rip-the-script-world-cup-film>
- S4. Ads of the World. (2026). *Rip the Script*. The Clio Network. <https://www.adsoftheworld.com/campaigns/rip-the-script>
- S5. Dilworth, D. (2026, July 7). *Brand Innovators FIFA World Cup ad tracker 2026*. Brand Innovators. <https://brand-innovators.com/brand-innovators-fifa-world-cup-ad-tracker-2026/>
- S6. Ads of the World. (2026). *Welcome to Canada. We hope you regret your stay*. The Clio Network. <https://www.adsoftheworld.com/campaigns/welcome-to-canada-we-hope-you-regret-your-stay>
- S7. DesignRush. (2026). *LEGO FIFA World Cup 2026: Messi, Ronaldo, Mbappé, Vinícius*. <https://news.designrush.com/lego-fifa-world-cup-2026-messi-ronaldo-mbappe-vinicius>
- S8. Ads of the World. (2026). *Everyone wants a piece*. The Clio Network. <https://www.adsoftheworld.com/campaigns/everyone-wants-a-piece>
- S9. DesignRush. (2026). *Coca-Cola FIFA World Cup 2026 campaign: Van Halen "Jump."* <https://news.designrush.com/coca-cola-fifa-world-cup-2026-campaign-van-halen-jump>
- S10. Ads of the World. (2026). *No better feeling: FIFA World Cup 2026*. The Clio Network. <https://www.adsoftheworld.com/campaigns/no-better-feeling-fifa-world-cup-2026>
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- S16. DesignRush. (2026). *OpenAI uses Messi in World Cup push*. <https://news.designrush.com/openai-uses-messi-in-world-cup-push>

- S17. Anheuser-Busch InBev. (2026, April 28). *Budweiser partners with football icons Erling Haaland and Jürgen Klopp to unleash new “Let It Pour” platform for FIFA World Cup 2026.* <https://www.ab-inbev.com/news-media/news-stories/budweiser-partners-with-football-icons-erling-haaland-and-jurgen-klopp-to-unleash-new-let-it-pour-platform-for-fifa-world-cup-2026>
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C4. Campaigns identified and excluded

Purposive sampling required exclusions to be stated. The following 2026 World Cup campaigns were identified during corpus construction (principally through S5) and were not retained, either because they fell outside the sampling frame or because the available material did not permit figure-level analysis: Dove, *The Game Is Ours*; Uber Eats, *Who Could Cook At A Time Like This?*; Verizon; Starbucks, *No Cup Like It*; Google and YouTube TV; Lenovo; EA Sports, *FC 26*; Quaker; DoorDash, *Deliver Us To Fútbol*; Deliveroo, *Scran of the Match*; Indeed, *Jobs Need People*; Irn-Bru; Kalshi; American Eagle; Pantalones Organic Tequila; He Gets Us; AB InBev, *Cheers to Bars*; Marriott and Visa, *For Fans, Everywhere*; Wells Fargo and Visa, *Game Changing Card*; and IKEA United States, *El Lineup de Tus Sueños*.

Two exclusions warrant specific note, because each shares a brand with a retained entry. IKEA United States *El Lineup de Tus Sueños* (agency alma) is a distinct campaign from IKEA Canada *Assemble the World* (entry 17) and is not analysed here. Visa appears in the corpus only through *Tap In* (entry 15); the co-branded Marriott and Wells Fargo campaigns are separate properties and are excluded.