1 WHAT IS ADVERTISING?

1.1 INTRODUCTION

At first glance, the role of advertising is simple: to promote products by making consumers aware of them. This might have been the function of the very first advertisements, but the discipline has developed considerably, so that it is now a major force within society. Not only does it affect the economy, but it also shapes our culture.

Advertising has evolved to become a highly specialised science. At the same time, since it has a significant creative component, many argue that it is an art form. It has adapted to perform several functions. Although the fundamental purpose of any advertisement is to increase sales, it does so through persuasion, aiming to change the consumer's mindset. Advertisements today may strive to build brands, encourage awareness, address brand dissonance, or promote brand loyalty, and the manner in which they do so is so effective that they are often adopted outside of the realm of business and economics, to become social icons or a part of the social fabric. Think of the popularity of Apple products – which has been built as much on the Apple brand as on the efficacy of technology – or how most people are familiar with the Nike tagline, 'just do it'.

Advertising's largest impact is on the economy itself. Without advertising, brands cannot exist. Advertising helps to build loyalty to specific brands and thereby ensure their success. At the same time, advertising helps to alert consumers to potential choices by making them aware of the products available for purchase.

Due to the varied roles played by advertising, as well as the many forms it can take, it can be difficult to ascertain which forms of communication may be deemed advertising, and which cannot. This challenge is made more complex by the fact that advertising continues to change and adapt, just as the way that people interact continues to evolve.

This unit explores the various forms of advertising to establish a definition of advertising and its relation to other kinds of mass communication. We also look at how advertising affects society and consumers as new media channels and communication platforms change the way we relate.

After studying this unit, you should be able to:

- define advertising;
- describe the evolution of advertising;
- identify the core components of mass communication;
- describe the evolution of mass communication; and
- explain the role of advertising in mass communication.

1.2   DEFINING ADVERTISING

We are constantly confronted by messaging from brands trying to attract our attention. The television commercials that are aired between our favourite programmes are a form of advertising, but so too is the note in the newspaper classified section notifying readers of housekeeping services. Your favourite cap, which you received for free and carries a brand's logo, is as much an advert as the woman standing in a mall, spraying passers-by with a new fragrance.

Advertising comes in various forms. It may also have different aims: while one advertisement may seek to alert you to the fact that your favourite international brand is now available locally, another may exist to provide additional information about a product. Ultimately, however, most forms of advertising communication are aimed at increasing sales and driving profit.

With this in mind, Thorson and Duffy (2011) cite the definition provided by Richards and Curran, 'advertising is a mediated form of communication from an identifiable source, designed to persuade the receiver to take some action, now or in the future'. Advertising is usually paid for (thus, the identifiable source may be thought of as a sponsor), except in cases where adverts are created on a pro bono basis, for example in the case of charities.
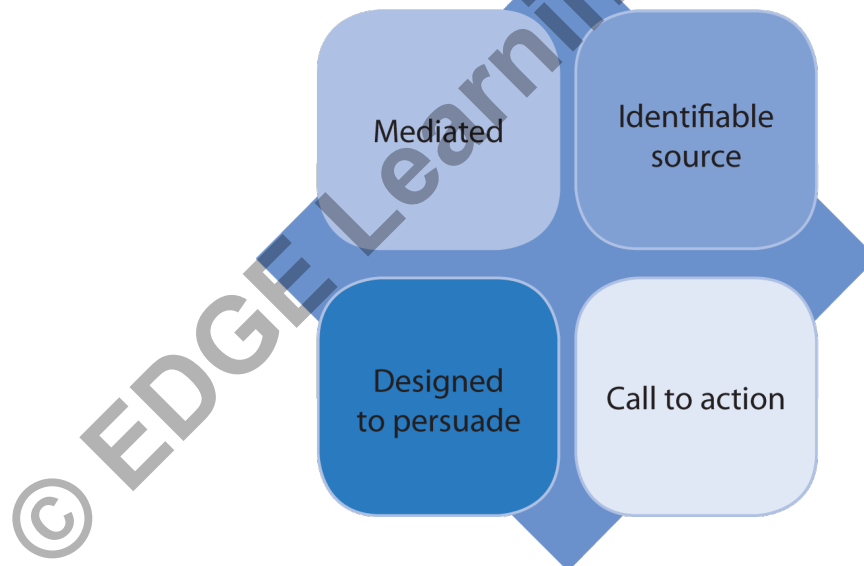
(Source: Richards and Curran (in Thorson and Duffy, 2011))

Figure 1.1: The four key characteristics of advertising

If you think about your favourite advert, or even an advertisement that you consider to be effective, you can see how these characteristics are present. The advertisement appears

on a channel of some type rather than being presented to you by an individual (it is mediated), you know which brand is advertising the product (it comes from an identifiable source), and it encourages you to buy the product (persuading the receiver to take some action).

Yeshin (2006) offers a broader definition of advertising. He describes the practise as 'anything a brand does in terms of communication'. Thus, even a staff member telling you about a brand's product may be thought of as advertising.

Trehan and Trehan (2009) point out that this 'ongoing dialogue' between the brand and the consumer takes place at every point of the purchasing process: pre-selling, selling, and post-selling. This view takes into account an important aspect of advertising – as a dialogue, it provides feedback that can be used to fine tune production so that companies and brands become better geared to meet consumers' needs.

Although these definitions provide a useful guideline, occasionally, advertising can fall into a grey area. Consider, for example, a political party advertising its philosophy on television. Although this is an advertisement, it may also be thought of as propaganda. O'Barr (n.d.) discusses this view of advertising, explaining that propaganda is generally thought of as misleading information. Since advertisements are designed to highlight the positive aspects of a product, it could be argued that advertising, in some instances, shares some of the features of propaganda.

O'Barr (n.d.) also comments on blurred boundaries that arise when advertising is presented as branded content. Consider a series such as *Tropika Island of Treasure.* While the South African entertainment industry considered it of sufficiently high quality to award it a South African Film and Television Award, the fact that it was sponsored by the beverage Tropika raises the question: could it be considered a very long advertisement, or is it purely entertaining? Similarly, a number of brands make use of advertorials to promote their products. Advertorials are print adverts in the form of editorials, communicating information about brands.

Definitions of advertising are becoming even more complex with the phenomenon of user-generated advertising (Thorson and Duffy, 2011). Think of Facebook campaigns, inviting brand fans to send in pictures of themselves using the product. Although they may be subtler than a television advertisement, the intention and outcome – increased sales and profit – remains the same.

1.2.1 Media types: above-the-line, below-the-line and through-the-line advertising

A 30-second television commercial, featuring a phone number and urging you to dial it as a call to action, is a form of advertising. However, so too is an informative brochure delivered directly to your post box, and activations such as the Jacob's pop-up shop established temporarily during 2012, where guests were invited to drink complementary Jacob's coffee while they played board games.

While these interventions all aim to attract the attention of existing and prospective consumers, the first example is an instance of above-the-line marketing, while the others are below-the-line initiatives.

According to MacDougall (2016), above-the-line activities refer to advertising that makes use of mass media channels such as TV, radio, billboards, print (newspapers and magazines) and the Internet. While these mediums enjoy significant reach, they do not target consumers precisely. MacDougall maintains that such campaigns are adept at 'building brand and generating goodwill'.

On the other hand, below-the-line advertising enables advertisers to speak directly to their consumers. Think of a bank sponsoring a cricket match. For example, the bank understands that it needs to reach people of a certain age and living standards measure (LSM), and views the sponsorship as a sound platform for reaching these people. Other types of below-the-line advertising include sampling, leaflet drops and road shows. Below-the-line activations usually run for a limited period and are very specific in the group they target. Although they do not necessarily have great reach, their guerrilla tactics – often, featuring unusual or unexpected methodologies – may make them memorable.

Increasingly, advertisers are making use of through-the-line campaigns, which are 'integrated' interventions that blend elements of above- and below-the-line campaigns in order to address the shortcomings of the various media involved. This approach further serves to overcome audience fragmentation, which has resulted as more and more media forms become available.

Social media, as a form of online advertising, is slightly more complex to categorise. According to MacDougall (2016), 'generally speaking, social media profiles can be considered "Above-the-Line" because they are set up and published for all to see'. However, we can argue that some social media posts, in fact, are targeted at smaller niche markets, and even allow for one-on-one conversations. Therefore, social media also has features of below-the-line advertising.

The following table compares above-the-line, below-the-line and through-the-line approaches to advertising.

	Above-the-line	Below-the-line	Through-the-line
Examples	Print, TV, radio, outdoor, Internet	Brochures, direct mail, sampling, retail, branded merchandise	Integrated mass media and below-the-line media
Advantages	Significant reach	Highly targeted	• Achieves reach and target • Increases time that consumers are exposed to brand • Consumers are exposed to the brand

			across different media and at different times of the day; thus different consumer needs are addressed
Disadvantages	• Not as targeted • Not easily tracked, which makes it difficult to prove return on investment	The nature of the mediums make it difficult to utilise them for emotional messaging	The more mediums are used, the more expensive a campaign
Best use	Building salience	Direct communication and retail	Supporting a multi-faceted campaign where every medium plays a different role in brand building activity.

Table 1.1: Comparison of above-the-line, below-the-line and through-the-line advertising
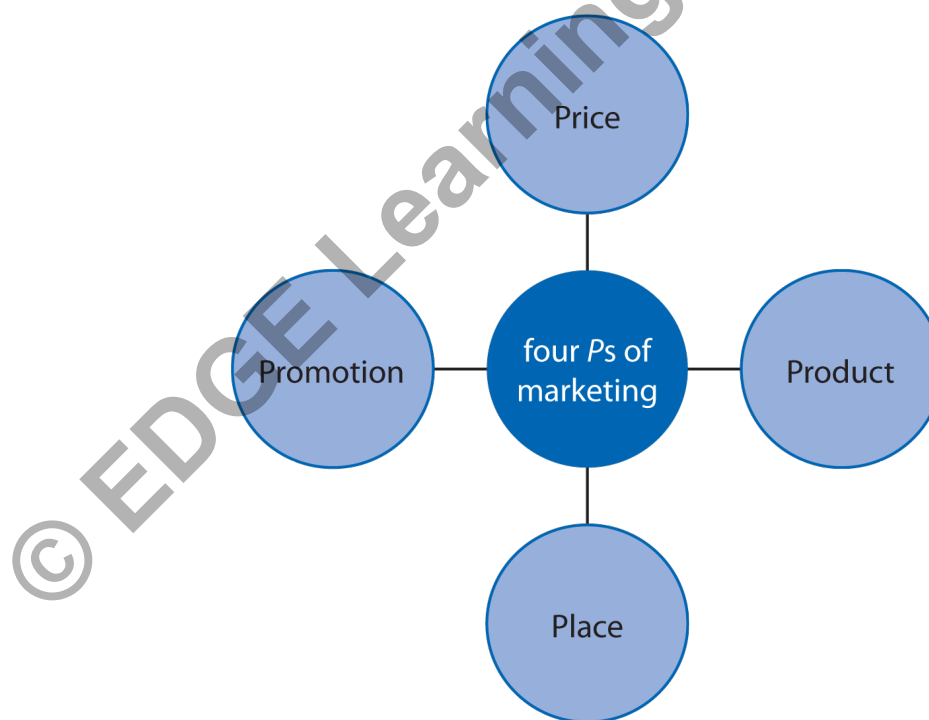
1.2.2 The role of advertising in the marketing mix

Figure 1.2: The four Ps of marketing

Advertising falls under the umbrella of promotion, along with various other promotional elements designed to draw consumers' attention to a product. The promotional mix includes advertising, public relations or publicity, sales promotion, direct marketing, and personal selling. The differences between these promotional elements are briefly discussed below.

According to the Public Relations Institute of Southern Africa (PRISA, 2011), 'Public relations is the management, through communication, of perceptions and strategic relationships between an organisation and its internal and external stakeholders'. Public relations is different from advertising in that it is geared toward building a positive relationship between a company and its various stakeholders, while the ultimate goal of advertising is to encourage people to buy a product, thus driving sales and increasing profit.

Public relations may indirectly drive profit, though. This means that the audience for public relations is broader. It speaks not only to consumers, but also to a company's employees and shareholders – in fact, anyone who may be affected by its operations. However, while advertising speaks directly to the consumer (albeit through a mediated channel), in public relations, all communication takes place between the public relations practitioner and the media, which then relay the brand's message. Because the goal of public relations is different to that of advertising, its approach is different, too.

When consumers see an advertisement, they are aware that the company (or more accurately, in the case of advertising, the brand) is trying to persuade them to purchase it. Public relations is more subtle. For instance, a consumer may read an article based on a press release in which the brand was mentioned. They may then consider the brand an authority in its sphere. This may mean that they will give it preference when next they have to make a purchasing decision (IPR, n.d.).

Another element in the promotional mix is sales promotion. Advertising, according to Kotler (1999), is different from sales promotion in that it affects the mind, whereas sales promotion affects behaviour. This means, according to Kotler, that the effects of advertising are not instantaneous, but that the effects of sales promotion are visible more quickly.

Direct marketing, as another promotional tool, employs methods such as telemarketing and e-mail, whereas personal selling, yet another marketing tool, takes a direct approach, but involves face-to-face contact between the salesperson and a customer.

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i. Formulate your own definition of advertising by integrating definitions and features of advertising discussed in this section.

ii. Can social media be considered above-the-line, below-the-line or through-the-line advertising? Explain your answer.

iii. Differentiate between advertising and public relations as two elements of the promotional mix.

iv. Explain why public relations is considered a subtler promotional tool than advertising.

1.2.3   How does advertising work?

The development of our consumer culture, driven, amongst other factors, by the popularity of certain brands, is an indicator of advertising's effectiveness. How, exactly, do advertisers ensure that the messages they convey to consumers have the desired effect?

Advertising works by exerting influence over a consumer, which potentially makes them favour an advertiser's product or brand over others. This may be achieved by the following.

- Providing information – advertisements help consumers broaden their range of options simply by providing them with the information that a product exists. Of course, an advertisement may go beyond this, to actually educate the consumer by offering facts about the product and, sometimes, the product category. Although, consumers need to be aware that this information seeks always to paint the brand in a favourable light, and is therefore subjective (*Unenticed.com*, n.d.).

- Creating familiarity – which are you more likely to choose, a brand that you had already been exposed to, or one that you are completely unfamiliar with? While advertising serves to create awareness by exposing consumers to a brand repeatedly, it creates preference through familiarity (*Unenticed.com*, n.d.).

- Lifestyle aspirations – emotional associations are a key ingredient of brand building. Advertisers rely on the fact that consumers aspire to a certain lifestyle, and that they can obtain aspects of it by using their brand (*Unenticed.com*, n.d.).

Classic theories of advertising

A number of theorists have put forward models proposing ways that advertising achieves its goals. These models have become classic theories explaining the effect advertising has on consumers.

1. *AIDA:* this acronym describes the processes taking place in a consumer's mind after being exposed to advertising: 'attention, interest, desire and action'. The theory posits that advertising first attracts the consumer's attention before piquing interest.

The advert then works to convince consumers that their needs will be fulfilled should they use the product (in essence, creating desire), which ultimately leads to taking action, or completing a purchase (action) (Butterfield, 2011: 63). This model was first put forward by Elias St. Elmo Lewis in 1898 (*provenmodels.com,* n.d.).
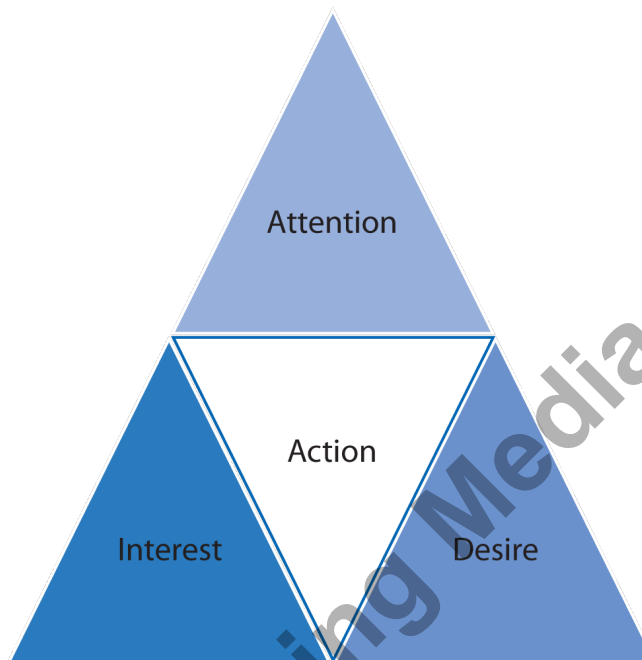

Figure 1.3: The AIDA model explaining advertising influence

2. *The unique selling point (USP) model:* in this model, the advertisement serves to pitch an idea to the consumer, that the product can help them in a very specific way. Moreover, the advertisement must put forward the suggestion that there is no other product capable of servicing the consumer's need in the same way (Simister, 2011). This must be sufficiently convincing to inspire the consumer to take action.
3. *The brand image model:* this model suggests that the image of the brand is more important than any other feature specific to the product (Butterfield, 2011). For example, you may be attracted to a BMWs luxury image rather than the fact that the brand's cars are known to be very safe.

1.2.4   Types of advertising

The persuasive nature of advertising can be harnessed by employing a variety of tactics (O'Guinn et al., 2015).

• *'Reason why' ads*, as the name suggests, this type of advertisement seeks to provide a compelling reason why the advertised brand will help the consumer.

- *Hard sell ads* contain a call to action (such as 'buy now'), which create a sense of urgency.
- *Comparative advertising* wins over consumers by using direct comparisons with other brands to create a favourable impression. In South Africa, factual comparisons are discouraged, but are allowed only when all provisions in the Trade Marks Act 194 of 1993, as well as provisions in the Advertising Code of Practice, are adhered to (ASASA, n.d.).
- *Testimonials* boost a brand's credibility by using 'real-life' models to talk about their brand experience.
- *Demonstrations* are a way for consumers to experience the brand first-hand.
- *Fear-based, humour-based or emotions-based advertising* play on people's emotions to create a connection with the brand.

1.2.5   The roles of advertising

The various types of advertising discussed in the previous section use persuasive techniques to show a consumer how a product will fit in with or augment his or her lifestyle (Yeshin, 2006). Advertising also serves several other associated functions (Trehan and Trehan, 2009), such as:

- creating top of mind awareness;
- educating consumers;
- providing information;
- attempting to reduce buyers' dissonance (addressing negative perceptions about the brand);
- driving brand awareness;
- building brand preference;
- driving use by introducing consumers to new ways of using the product;
- introducing a new product to the marketplace;
- informing consumers about changes to the brand;
- neutralising competitor activity; and
- attracting new distributors and retailers for the brand.

The development of an advertising campaign takes into account the many different roles that advertising can play, and is built around the specific objectives that the advertiser or brand owner wishes to achieve.

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? EXERCISE 1B

i. Compare and contrast the AIDA, USP and brand image models of advertising. Choose any *one* of these models and provide an example of how your chosen model functions in reality. You may have to do some brief online research to illustrate your example.

ii. Is comparative advertising allowed in South Africa? Answer yes/no and explain your answer.

iii. Do you think that comparative advertising is an effective approach to advertising? Answer yes/no and explain your answer. You may want to conduct some brief background research in order to provide an informed opinion.

1.3 THE EVOLUTION OF ADVERTISING

We live in a world saturated with brand messaging. In fact, frequently repeated cited research by Media Dynamics in 2014 noted that today's consumers are exposed to 5 000 brand messages per day, compared to 500 messages per day during the 1970s (Johnson , 2014). While this figure has been disputed (Sharilee, 2014), there is no doubt that branding is everywhere we look, on street poles, in public bathrooms, even takeaway brochures – and that is before we take into consideration the adverts aired and printed in traditional media.

The very ubiquity of adverts points to the fact that the industry has developed significantly since the first adverts, which were basic notices providing information to educate consumers and prompt sales. The industry is now a discipline that may be considered as much an art as a science. Today, enormous amounts of money are invested by big international corporations to ensure that campaigns are based on solid insights and are driven by research. Moreover, as the media industry becomes ever more complex, advertising is certain to evolve further.

1.3.1 The birth of advertising as a discipline

Yeshin (2006) states that, as a discipline, advertising is at least 300 years old, with the first adverts appearing as text-based pages in newspapers written by the advertisers themselves. He adds that although the world experienced a consumer boom after the Second World War, advertising had yet to reach its current heights as both an industry and an art form, firstly, because media had yet to accumulate power. Yeshin notes that, during the 1950s, very few homes had access to one of the world's most impactful media: television. Added to this, advertising was held in something of a dim view, as it was believed that it contributed little to society. What advertising there was, still employed hard sell tactics, focusing on providing information about the product and very little else.

This changed when the 1960s ushered in a new wave of affluence. According to Yeshin (2006), this brought a new perspective on advertising. Led by academics, the movement started to create a fresh definition of advertising, putting consumers at the centre of business activities. He notes that instead of serving primarily to achieve marketing goals, advertising's function evolved from providing information to 'integrating image dimensions', in an effort to ensure consumers' paid greater attention. As consumers become more sophisticated, so too does advertising.

This is a nod to the increasing media literacy of consumers, as well as a deeper understanding of the dynamics of commercial activity, which today has reached an all-time high. This is why advertisers continuously seek ever more creative ways of cutting through the clutter, whether through innovative executions or the clever use of channels. However, back in the 1960s, it manifested through the increased use of symbolism, metaphor, and videography more commonly associated with cinema. All of these enabled adverts to appeal to the consumer's emotions. Whereas in the past, advertising relied on a significant focus on the product's unique selling point to drive its aims, emphasis on creativity gradually grew (Yeshin, 2005).

The evolution of advertising in this way is far from complete. In fact, the advent of digital channels and the increased fragmentation that this has created means that advertisers face growing pressure to reach consumers who become more savvy and critical of advertising. As Yeshin (2006) points out, today's media landscape is marked by a proliferation of channels, as well as entertainment options, which make it ever more difficult to speak to consumers. This, in turn, creates pressure for advertising agencies. In a world where consumers are becoming increasingly sceptical about marketing messaging, and even actively manage to avoid exposure to advertising, developing a tactic to cut through clutter and attract attention is a difficult task. As such, creativity is now perhaps even more important in advertising than at any other point in its history.

Trehan and Trehan (2009) have also commented on the evolution of the role advertising plays in consumers' lives, noting that from providing a straightforward service (delivering information about a product), the focus of today's campaigns is on creating desire. In this way, contemporary advertising is more about brand building and developing brand preference and loyalty, than simple persuasion.

Hard sell advertising with the goal of providing customers with simple product information.

Advertising develops to speak to the emotions as well as the intellect as brand associations become salient.

Media fragmentation and the development of niche markets drives advertisers to seek increasingly creative means of targeting consumers.
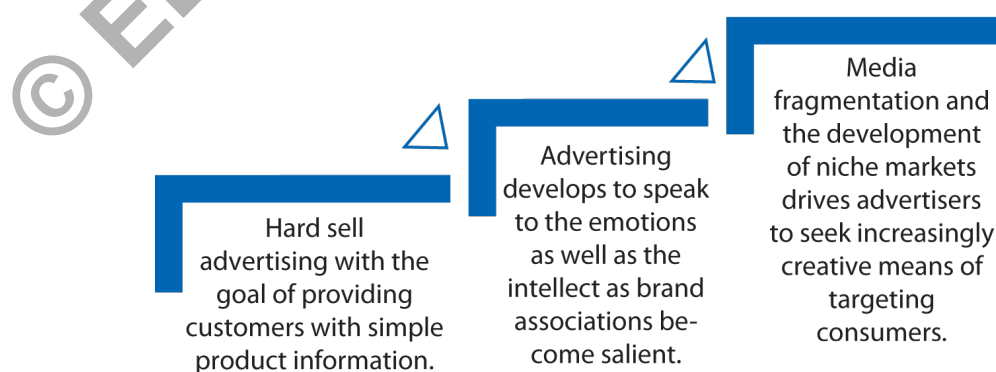
Figure 1.4: The evolution of advertising

1.3.2 The evolution of advertising's role in society

Advertising exists as more than a tool for selling products, and its power goes beyond building brands to affect companies and, ultimately, entire economies. Trehan and Trehan (2009) observe that the effect of advertising on the economy is somewhat cyclical in nature.
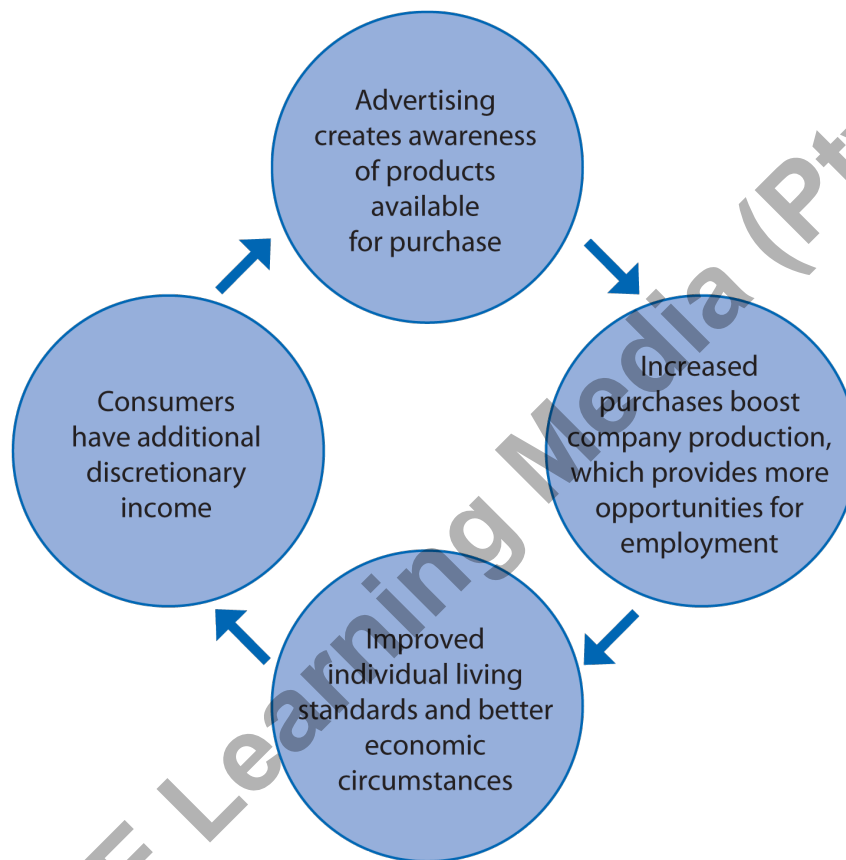

Figure 1.5: The effects of advertising on society

Trehan and Trehan (2009) note the societal impact of advertising has evolved alongside its development as a discipline. As advertising focuses less on the simple provision of information and more on creating an emotional association with a brand, advertising has helped turn brands into cultural icons. We turn to the example of Apple: so entrenched is the brand, that its logo has become adopted by brand disciples as tattoos (Hartzer, 2010).

Advertising's increasingly pivotal societal role goes beyond the individual. Since advertising has played a key part in pushing industrialisation and enabling companies to operate on a scale that is larger than ever before, these same companies are now dependent on advertising to sell their brands (Trehan and Trehan, 2009). Consider the likes of global multinationals, Procter and Gamble, and Unilever, who invest large sums of money in

marketing and related research to ensure that their brands have universal appeal (Neff, 2013).

? EXERCISE 1C

i. Explain why advertising was regarded negatively in the 1950s but gained popularity in the 1960s.

ii. Explain why it is important for advertisers in the 21st century to constantly seek creative approaches towards advertising products and services.

iii. Consider the following sentence from the above section: 'the advent of digital channels and the increased fragmentation that this has created means that advertisers face growing pressure to reach consumers who become more savvy and critical of advertising'. What do you think is meant by 'fragmentation' and why do you think that a great variety of digital channels results in fragmentation?

1.3.3 The evolution of agency structures

The work produced inside advertising agencies has changed dramatically since advertising emerged as an industry and a discipline. Therefore, it stands to reason that the agencies themselves have undergone a significant metamorphosis, too.

Powell (2009) notes that the evolution of agency structures is driven not only by the need to respond to the ever changing ways in which users consume media, but also by new technologies that become available. For example, digital advertising has advanced to the point where agencies not only have digital departments, but specialist digital agencies are becoming powerful industry players.

Fragmentation is affecting the industry in other ways, too, as boutique shops specialising in niche marketing areas become the norm (Powell, 2009). In South Africa, we see the establishment of agencies such as sports marketing agency, Megapro for example, or Graffiti, an agency that focuses on branding vehicles.

Globalisation is also shaping the agency landscape, as media forms proliferate consolidation has become a key trend. As a result, most agencies are owned by a handful of extremely powerful global networks, such as Wire and Plastic Products (WPP), Interpublic Group of Companies (IPG), and Publicis (Powell, 2009).

Another factor influencing agency structures is the economic climate. Times of economic recession, for example, have a significant impact on advertising as a discipline, as many companies respond to cost-reduction imperatives by cutting their marketing budgets. This dynamic has also contributed to the growth of specialist boutiques, which are able to

provide the services (often centred on below-the-line strategies), which answer clients' needs for cost-effective advertising that is better able to reach target markets.

An agency evolution timeline

The following timeline outlines major movements in the agency landscape.

- *1843:* the first advertising agency is established in Philadelphia by Volney Palmer (Advertising Age, 1999).

- *1920s:* the development of full service agencies. Most agencies established at this time are structured around four pillars: creative work, research, media planning (with a focus on the traditional mediums of print, radio, cinema and outdoor) and account management (Powell, 2009).

- *1980s:* a key decade for the development of agency structures. For the first time, media and creative become split as clients call for greater transparency in terms of expenditure. In the UK, this creates a trend around the unbundling of media functions (Powell, 2009). This, in turn, ultimately contributes to the establishment of global media networks, because the trend prompts a lot of activity in terms of mergers and acquisitions. This has major implications for brands, as advertising agencies are now able to offer global reach through their networks. At the same time, demand for services, which agencies have not traditionally supplied, such as public relations, sees the rise of specialist providers.

- *2000s:* The rise of digital mediums creates one of the greatest upheavals in the agency landscape to date. Media fragmentation becomes a buzz word, and many agencies strive to update skills in order to answer the new need created as consumers look online for entertainment. This trend is twinned by a growing demand for integration, as brands seek to reach consumers on as many platforms as possible (Powell, 2009).

1.3.4   The evolution of digital channels

The proliferation of digital advertising channels has had numerous consequences. Not only have more channels become available to consumers (forcing advertisers to reconsider how they reach their target markets), but these have also prompted the creation of new forms of advertising, from branded content to crowdsourced campaigns.

The explosion of digital as a marketing channel has resulted in a schism between what advertisers consider 'traditional' and 'new' media. Traditional media includes those platforms conventionally classified as 'above-the-line' – newspapers, magazines, radio, television and outdoor – while new media encompasses digital platforms.

The digital age is largely considered to have started in the 1990s, when the Internet first became a popular medium. It gained traction quickly, thanks to the fact that it largely democratised access to information, a feature that was enhanced with the advent of Web 2.0 when users became able to play a role in the creation of content (*Lardbucket.org,* n.d.)

At the outset, online advertising was generally restricted to banner ads (rectangular advertisements that appear on websites) and pop-ups (advertisements that appear over the browser window). The new online options were welcomed, primarily because online advertising was far more measurable than any other medium available. For example, an advertiser may count on official All Media and Products Survey (AMPS) statistics to find out how many listeners or viewers a radio or television station has. However, there is no way of knowing how many of these audience members were tuned in at the time their ad was flighted – or, more to the point, how many took note of the advert. In contrast, it is possible to see exactly how many people have clicked through to a website from an advertising button. Added to this, Internet advertising is not subject to the deadlines and time frames that rule other mediums. This makes it very flexible, and advertisers can respond to consumer feedback almost immediately.

However, in spite of these clear advantages, practitioners initially appeared unsure of how to make the most of the platform and obtain optimal results for clients. In many cases, it appeared as if they were trying to find their way in uncharted territory. This bugbear persists even though the medium is now several decades old. In fact, the question of how to mount an effective online campaign has become even more complex with the advent of Web 2.0 and the introduction of new functionalities that make consumers greater participants in the creation and dissemination of information. Certainly, the advertising environment has become increasingly more difficult to navigate. The first table below highlights the advantages and disadvantages of new media, whereas the second table compares and contrast traditional media with new media.

Disadvantages of new media	Advantages of new media
Ad blockers enable audiences to turn off advertisements and avoid brand exposure	More cost effective than television, print and outdoor
Intense measurability of the medium may work against it because advertisers become unsure of which measurable they should keep track of	Immediate: if consumers are motivated by an advert, they can click to buy the product at the same time
Online clutter may provoke a negative response to the brand or may simply result in it not being noted	Campaigns can easily be tweaked for a more positive response in line with consumer feedback
	Geo-targeting makes it possible to reach target audiences
	Round-the-clock exposure

(Source: Rundquist, 2010)

Table 1.2: Advantages and disadvantages of new media

Traditional media	New media
Significant reach, especially through radio, which enjoys widespread penetration in South Africa	Access still hampered amongst certain population groups (although this is being addressed through the penetration of smartphones)
Still considered more trustworthy by certain consumer groups (Deliso, 2006)	Bandwidth remains an issue and affects accessibility.
	The medium encourages interactivity and engagement
	Because advertising can be very targeted, there is little wasted spending (Thorson and Duffy, 2011); however, this raises issues around privacy

Table 1.3: A comparison of traditional and new media

1.3.5 The proliferation of digital media types

Thorson and Duffy (2011) maintain that the biggest change to advertising took place when the Internet became commercialised, with the introduction of, amongst others, Facebook, YouTube and Twitter. These platforms, which gave users the chance to interact online and become creators and curators of content, spurred the medium's popularity in an unprecedented manner.

At the same time, use of the platforms was driven by the surge in smartphone use (Thorson and Duffy, 2011). Smartphones appealed to advertisers in a way that cell phones did not, for the simple reason that with a cell phone, users had to pay to receive messaging. With data received over a 3G network, this obstacle is neatly side-stepped. The potential of smartphones as an advertising platform is particularly pertinent in South Africa, where access to Internet at home may be limited, but mobile phone penetration is high. According to a survey conducted in 2013, more than 80 per cent of Internet users in South Africa access the Internet via their smartphones (Effective Measure, 2013). More interesting still,

from the advertiser's perspective, is the use of smartphones for a multitude of reasons, from sending texts to downloading apps and checking Facebook (Thorson and Duffy, 2011). This presents an abundance of opportunities to reach the consumer, all from one device.

The introduction of tablets has been advantageous for advertisers, again because of the novel avenues that have now become available for reaching consumers (Thorson and Duffy, 2011). For example, rich content capabilities provide new opportunities for engaging with consumers, but it is also possible (through the use of tiny, encrypted files, also known as browser cookies) to determine consumers' interests through the sites they visit and post advertising accordingly. Thorson and Duffy (2011) cite the example of a pet care manufacturer who sends sponsored tips and information after a consumer downloads a book on pet care. However, while this approach is indeed an effective means of reaching the consumer, it raises questions around privacy. While some consumers may find it helpful to have adverts relating directly to their interests on their news feeds, others may find it problematic to have their online movements monitored and exploited in this manner.

One of the reasons it has become important for advertisers to use digital mediums is because patterns of media consumption have changed. In the past, entertainment options involving media were somewhat limited. You could watch TV or a film, read a book, magazine or newspaper, or listen to the radio. The digital age has changed this dramatically because it is now possible to use your smartphone or tablet to meet a variety of entertainment needs, from streaming radio stations to watching films. Therefore, it has become necessary for advertisers to follow consumers to the mediums where they are most likely to be found.

? EXERCISE 1D

i. Identify four factors that have shaped the evolution of agency structures.
ii. Give one major reason for online advertising's popularity from the time of its inception.
iii. From a South African perspective, compare and contrast radio as traditional medium with new media with reference to 'reach'. Provide an example to illustrate your answer. You may need to do brief online research to illustrate your answer.

1.3.6   Challenges facing today's advertisers

Two factors that have had a large influence on today's advertising landscape are the advent of digital channels and the economic recession of 2007–2009. In many ways, the impact of the two events is linked, as the recession turned advertisers' attention to the more cost-effective medium of digital, and in so doing changed the way they engage

with consumers. It is far less expensive to create an online campaign than to film a television commercial. Added to this, the reduction in discretionary spend experienced by most consumers mean that they are less likely to purchase luxuries such as magazines. As a result, advertisers have had to look for other avenues to target their audiences.

The uptake of online advertising has been driven by another dynamic: conscious consumerism. One of the hallmarks of the 2000s is that consumers no longer blindly trust in big brands. This is possibly due to the corporate scandals that took place during the early years of the 21st century, such as the fraud perpetuated by American energy giant, the Enron Corporation (a*ccounting-degree.org,* n.d.), as well as the banking sector's tarnished reputation during the 2008 credit crunch. The rise of environmental awareness has also played a role in shaping consumers who question the providence of what they purchase and how it has been manufactured. Added to this, social networks have created a platform where consumers can discuss and share information about brands, and crowd-sourcing recommendations before making major purchases has become a common practice.

The impact of these trends has moved beyond society as a whole to affect advertisers, who can no longer broadcast the information they believe consumers want to hear about their products. Today's consumers also have a high degree of media literacy, and have greater ownership of brands (Stanley, 2014). Thus, advertising is shifting away from an approach based on a monologue, where the advertiser speaks at the consumer, to one where the consumer is encouraged to engage with the brand. Social media platforms are an ideal channel for brands wanting to create an authentic relationship with their target market, as they allow for conversation between the parties.

While this is undoubtedly a plus, it has created new challenges for advertisers. Consumers who feel they have been wronged by a brand now have a platform for voicing their grievances. Advertisers need to respond quickly to negative reports; however, they need to do so in a manner which is convincing and, again, authentic.

Another challenge created by the rise of the digital age is that advertisers have had to adapt brand messaging for consumers who are constantly in motion (Stanley, 2014). While it is widely understood that, for example, a creative execution that is effective in a print publication may not necessarily translate onto a billboard, it is equally important to acknowledge that strategies that work for traditional media may not suit tablets or mobile phones. For instance, an advertiser may believe that an advert that has gained popularity on TV can be downloaded from YouTube and watched on a mobile phone, but factors such as the smaller screen and distractions created by ambient noise must be considered. Therefore, it may be necessary to create content specifically with mobile devices in mind.

The lessons learned by advertisers and marketers during the economic recession have remained, which is why advertising has changed significantly since then. Advertisers have become accustomed to operating with smaller budgets and seeking channels that will deliver audiences and impact in spite of these lower budgets. This explains the growing popularity of related disciplines such as public relations. However, it continues to place

pressure on advertising agencies, which are expected to deliver quality executions within tighter parameters.

1.3.7 Advertising's future evolution

As previously discussed, advertising does not stand alone as a promotional tool; rather it is one of several tools available to marketers.

In recent years, advertisers started placing great emphasis on the integration of these tools, leading to the development of a discipline called *integrated marketing communications* (IMC). The American Marketing Association defines IMC as 'a planning process designed to assure that all brand contacts received by a customer or prospect for a product, service, or organisation are relevant to that person and consistent over time' (*West Virginia University*, n.d.). In this model, a television campaign would be promoted by public relations and featured on the brand's social media site, for example.

According to the West Virginia University, the use of IMC was prompted by several 'push' factors, including the decline of traditional media, a shift away from mass media and an accent on greater agency accountability. Increased Internet access has also played a role.

However, O'Guinn et al. (2015) argues that IMC is being replaced by another model more relevant in a world where advertisers are endeavouring to insert their brands seamlessly into consumers' lives: *integrated brand promotion* (IBP). The difference between this approach and IMC is that the emphasis is moving away from the communication process to focus solely on the brand itself. 'IMC was about coordinated and synergistic messaging, but IBP ensures that this all leads to building the brand while communicating a message,' O'Guinn et al. (2015) explains.

Against this backdrop, advertising is likely to keep evolving into the future. The need to create informative and entertaining advertisements that consumers elect to watch, and which they therefore engage with, will likely pervade. With devices like personal video recorders (PVR) driving down viewership by as much as 30 per cent (O'Guinn et al., 2015), this will become vital. Social media is also likely to develop further. O'Guinn et al. (2015) cite research stating that investment in social media by brands was expected to reach $5 billion during 2016.

Finally, it is possible that there will be greater consolidation amongst media owners, as they try to reach consumers via as many platforms as possible (O'Guinn et al., 2015). This is an attempt to overcome media fragmentation, and already major international corporates have taken the lead. O'Guinn et al. (2015) point to the example of the Walt Disney Company, which in addition to owning a number of television stations, they also publishes books and own several websites, among many other media platforms. He believes that advertising is set to take on an even more interesting (and perhaps challenging) shape with the advent of Web 3.0, which will grant computers the ability to understand and interpret information as quickly as humans.

? EXERCISE 1E

i. Identify six major challenges facing advertisers today.

ii. Why do you think Web 3.0 may potentially be very valuable in the advertising industry?

1.4 WHAT IS MASS COMMUNICATION?

Imagine you have an important message you need to tell a friend. Your task is simple: you can either phone, text or e-mail him/her. However, if you had to transmit the same message to everyone you know, you would be faced with a challenge that you cannot be sure of where every person is, or that they will receive the message. It is impractical to communicate with each person on an individual level, and costly, too.

This is why mass communication evolved. In its simplest form, communication involves passing a message from one person to another. Public communication makes this process a little more complex, because the message must travel from one person to several. From here, mass communication is the next step. *Lardbucket.org* (n.d.) says that this is the process where public communication is disseminated to many, using a medium (print, television, radio or the Internet) for the purpose.

The website notes that mass communication differs from other forms of communication in several ways; firstly, through using technology. Even before the introduction of social media and digital channels, publishing information in print or airing it on television required the involvement of several people with specialised skills and the use of technology. Secondly, other communication forms usually involve some degree of personal connection between the participating parties. This is not always the case with mass communication.

McQuail (2010: 58) explains that mass communication entails the dispersal and reception of content on a large scale, and that this communication is one directional (so, from the advertiser to the mass audience). However, thanks to the engagement and feedback typical of social media platforms, mass communication today is much more interactive and not necessarily linear in nature. McQuail (2010: 58) cites another feature of mass communication as 'the standardisation and commodification of content'. Although content disseminated through mass media channels definitely has a degree of standardisation, slightly more personalised approaches are possible through social media engagement.

In personal and mass communication, communicative efforts are hampered by one key challenge: the sender cannot control the meaning inferred by the receiver.
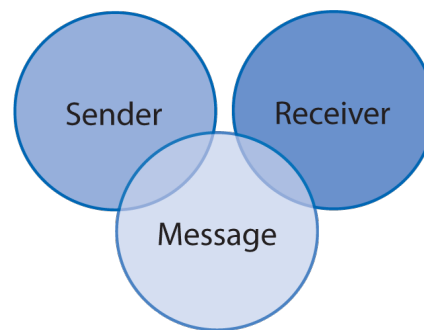
Figure 1.6: The sender-message-receiver matrix

Every individual has his or her own set of references. We have all been raised in different locations, under different circumstances, with different social cues. As a result, two people may interpret the same message to mean very different things.

This is why O'Guinn (2015) maintains that communication is a 'social process', as more than one person is involved in the construction of a message's meaning. When a message is transmitted, the ultimate meaning is made up of both the sender's intention and the receiver's interpretation. Therefore, it is a negotiated meaning. This is something that advertisers need to be aware of. It is also the reason why IMC, although a powerful tool, can become problematic.

With many professionals involved in adapting the same message for different media, it is possible that the original advertising insight might become corrupted (like playing a game of 'broken telephone'). The situation is made more complex still by the use of social media, which – by its very nature – gives consumers a level of control over messaging. As mass communication develops and evolves, these issues are likely to remain salient. Of course, mass communication is not limited to advertising. It also includes journalism and public relations or, indeed, any other discipline that aims to influence public perceptions and attitudes (*Study.com*, n.d.).

The effect on public opinion is explained by several different theories. For instance, media systems dependent theory posits that all institutions within a society (the media, government etc.) are interlinked and dependent on each other and therefore, inevitably exert influence over each other. The agenda setting theory meanwhile, suggests that the media determine what is considered important by the public because they promote certain issues while disregarding others (*Study.com*, n.d.).

? EXERCISE 1F

i. Mention three ways in which mass communication is different from other forms of communication.

ii. Briefly explain how social media has shaped mass communication.

iii. During the early 2000s, Sasol released a television advert depicting a young child at a wedding, playing on the lap of an older, sleeping relative; using the relative's ears as a 'steering wheel' and pretending to drive a car. While some consumers praised the advert for its emotional impact, clever direction and appealing nature, others felt it was disrespectful because elders should not be treated in such a manner. Therefore, amongst one set of consumers, the brand image was enhanced by this message, whilst amongst others the brand image decreased in value.

Explain how the same advertising message can provoke two very different responses amongst consumers.

1.4.1   Mass communication channels

Platforms used to disseminate information to large groups may be considered vehicles for mass communication. Traditionally, mass communication channels included newspapers, magazines, television and radio; however, since the advent of the Internet and the subsequent rising popularity of digital platforms, this scope has broadened considerably. Despite challenges pertaining to digital platforms in South Africa (such as slow bandwidth and the lack of Internet penetration, especially in rural areas), the Internet is still regarded as the newest mass communication channel.

1.4.2   The evolution of mass communication channels

Mass communication has been in use since the 1600s, following a steady path of development. First came mechanical processes like the printing press, then technological transmission made possible through radio and television and, finally, the digital age (*Lardbucket.org*, n.d.).

The website makes an interesting observation regarding the development of mass communication formats:

…as we move closer to our current digital age of media, we can see that new media formats are invented and then made available to people more quickly than media that came before. For example, while it took 175 000 years for writing to become established, and about 1 000 years for printing to gain a firm foundation as a medium, audio-visual media (radio, television, and movies) penetrated society within a few decades, and digital media gained prominence in even less time.

Although it can be argued that cultural artefacts (such as paintings and sculptures) were used to transmit messages millennia ago, the very first form of mass communication were manuscripts. However, these had a limited audience as they were produced by hand and

therefore very expensive; added to this, few people at the time (around the 1400s) could read (*Lardbucket.org*, n.d.).

Thus, it was the refinement of the printing press – as presented by Johannes Gutenberg – that truly catalysed the mass communication movement. Some regard this as the birth of the print age and this, together with increasing literacy rates in Europe, facilitated the transfer of information and knowledge (*Lardbucket.org*, n.d.). Books (and pamphlets) may not seem like an astonishing form of technology, given the developments that have shaped our world in just a few years. However, consider that, at the time, there were very few ways to access news and information. *Lardbucket.org* notes that people had highly localised lives and depended on community members such as teachers for information – an unreliable source, at best. Of course, books continue to be an important mass communication channel; however, even this, the oldest mass medium, has been affected by the digital age. *Lardbucket.org* reports that in 2011, sales of e-books overtook print sales of adult and young adult fiction.

Newspapers were another critical source of information, with the first newspaper published in Paris in the 1600s. For many years, the industry flourished, with several daily editions published and each area boasting their own title (in South Africa, for instance, Johannesburg readers have their choice from *The Star*, *The Citizen*, the *Daily Sun* and the *Sowetan*, as well as other weekly publications). However, the Internet has had an enormous impact on newspapers as a source of news, resulting in the industry's massive decline as circulation and readership figures drop. Readers appear to have favoured online sources for the provision of news because they can access websites hosting the most recent developments at any stage, and the immediacy of the channel ensures that these are updated as soon as necessary. Added to this, the development of 'citizen journalism' allows readers to get a different slant on the news, as it is related by a person who is immersed in the situation as it unfolds. Although this has raised questions over the continuing viability of newspapers, it has been argued that there will always be a demand for this medium, although its function may change. For instance, instead of reading newspapers for breaking news, consumers may choose them for their ability to provide insight and analysis of newsworthy events.

Magazines are another mass medium that have been negatively affected by the rise of the Internet. Wang (2016) observes that 'the reign of the consumer magazine – glossy, beautiful, and once a ubiquitous presence atop living room coffee tables around the world – seems to be quietly crumbling'. Reasons for the decline in magazine sales are cited as the cost and risks involved in magazine publication, as well as the fact that magazine content – unlike newspaper content – is not as quickly and easily supplemented with corresponding digital content (Wang, 2016).

This certainly explains the popularity of broadcast media, although the first of these was radio. The wireless telegraph was the forerunner of today's stations, the first of which went on air in 1909 (*Lardbucket.org*, n.d.). It was in the 1920s that radio became truly commercialised, with advertisers taking advantage by creating jingles and sponsoring programmes known as soap operas. This medium, too, has undergone something of a metamorphosis during the digital era, with consumers going online, stations have

followed them by enabling content to be streamed. We have also seen the establishment of online radio stations, such as 2Oceansvibe.com and CliffCentral. Podcasts have arisen as another form of audio entertainment, providing competition to established radio stations.

What of television, then? This has been one of the strongest mediums, ever since the television golden age of the 1940s (*Lardbucket.org*, n.d.), primarily due to its ability to allow consumers both to see and hear content at the same time, making for a more immersive experience.

The major development here has been the introduction of channels and devices that allow for a far greater personalisation of content. When the SABC was joined in South Africa by M-Net in 1986, viewers were faced with more choice and, again, when DStV joined the fold in 1995. Advertisers were affected by the greater number of channels now available, as it meant that they could target viewers more directly according to their channel choices. For example, KykNet has created access to the Afrikaans-speaking market, while people with an interest in lifestyle goods may be reached via cooking channels. The next major development was the launch of personal video recorder (PVR) in 2008, as this has made it possible for viewers to avoid advertising altogether. This relates to earlier points made about the need to present advertising that is able to compete with entertainment, and which consumers enjoy watching. Advertisers have negotiated this particular challenge by sponsoring series. More recently, Netflix entered the South African market, joined by ShowMax. This presents a new hurdle for advertisers, as viewers can now download the content that interests them directly, bypassing advertising altogether.

This brings us to the digital age, ushered in by the Internet. The Internet can be defined as 'a decentralised communications and information network that relies on the transmission of digital signals through cables, phone lines, and satellites, which are then relayed through network servers, modems, and computer processors' (*Lardbucket.org*, n.d.). Interestingly, the first technologies paving the way for the Internet were created in the 1940s; however, it was only in the 1990s that the web moved out of testing stages to become a household staple. This had a dramatic effect on entertainment and information seeking no longer restricted to the mediums that were immediately available, South Africans could now access information from anywhere in the world. The impact on behaviour was significant where people could shop online instead of being confined to conventional store hours. Interpersonal communication was revolutionised with the introduction of Skype. Massive amounts of information, on almost any subject became available without leaving the house, while many people opted to get their news online, rather than from traditional sources. Online news tends to be updated as events unfold, making it fresher than traditional media, and because it often takes the form of citizen journalism, consumers are able to read about the story from a multitude of angles (Lule, n.d.).

When Web 2.0 made the Internet an even more exciting and dynamic source not only of information, but of entertainment too, traditional media came under even greater pressure. Social media platforms have affected many facets of our lives – consider the way hashtags have migrated off screen and into daily conversation, for example, or how in just a few years, Facebook has taken large sections of contemporary society by storm.

To conclude this section, traditional media have been forced to adapt in the face of declining audiences. Magazines, for example, have attempted to maintain their profile by offering online versions of their print editions as well as daily blogs. Newspapers too, maintain online versions.

? EXERCISE 1G

In 2008, the *Sunday Times* launched a daily paper, *The Times*. The publication is distributed free of charge to subscribers of the *Sunday Times* and positions itself as 'a short, sharp' read: it is thinner than most other daily newspapers and the stories are brief. *The Times* is backed by a website (www.timeslive.co.za) and is created in a multimedia newsroom, where content producers (rather than journalists) work to package video, copy and photographs for the newspaper, website and mobile phones.

Required:

Explain how *The Times* demonstrates a clever adaptation by a newspaper (the *Sunday Times*) to the digital age.

1.4.3 The role of advertising in mass communication

Think of your favourite radio station, television channel or magazine. Consider how each has created a likeable personality, which makes you want to tune in or read it. It might even seem as though the content has been tailored specifically for you.

There is a reason for that: the product has, indeed, been crafted to resonate with your interests. Based on this, the media owner has attracted advertisers whose products and brands relate to those interests, too. In fact, that magazine, radio station or television channel has not been devised with you in mind, but in order to sell advertising. This is the business of media: to deliver viewers, listeners and readers to advertisers.

The key concept here is that advertising is not secondary to media, as consumers may believe – especially those who choose to make coffee during television advertising breaks or who skip past adverts in magazines. Media would not exist, were it not for advertising. For this reason, advertisers select their media very carefully. Media strategy has emerged as central to the advertising process, as an essential tool to help advertisers select the media that best meets their requirements. This relates not only to the available budget, but also to the market segment they are attempting to reach. The table below summarises the advantages and disadvantages of various mass communication channels from an advertising perspective.

Media type	Advantages	Disadvantages
Print	• You can target consumers by placing adverts in publications they have specifically selected because they match their interests • A printed page remains in sight as long as the consumer holds on to the publication. They may also pass it on to other readers	• Print has a decreasing penetration, especially amongst younger consumers
Television	• Enjoys wide reach, enabling advertisers to speak to consumers of many different demographics	• The advent of PVR decoders and cable television mean that viewers may successfully avoid watching ads • Audiences are increasingly fragmented • A costly medium
Radio	• Enjoys massive penetration in South Africa • A relatively inexpensive medium	• Difficult to achieve reach without purchasing frequent spots on several channels • Listenership across stations dips during working hours
Out of home	• Large billboards enjoy visual impact • Large viewership assured as billboards will be seen by all commuters in the area	• Challenging to finely target consumers • Measurement difficult
Internet	• Slow broadband and limited access still problematic in South Africa	• Highly measurable • Can easily be amended to respond to consumer feedback

Table 1.4: A comparison of mass communication channels

Advertising's influence on mass media

The relationship between advertising and mass media is a symbiotic one – each relies on the other in order to survive. However, a sinister reality has been created by media's dependence on advertising. Because advertisers can threaten to withdraw their support if a platform's content is contrary to the brand's ethos, media owners may be tempted to tailor their content accordingly. For example, in one instance in the United States, General Motors threatened to pull advertising from NBC news programmes because of a segment on *Dateline NBC*, showing that General Motors' trucks caught fire if they collided with other vehicles (*Washington.edu*, n.d.). In this way, advertising exerts an influence over the

information consumers are exposed to. According to the agenda setting theory, this means that advertisers may also influence how consumers think.

However, advertisers can also wield their influence in a positive manner. For example, in the United Kingdom in 2010, international brands L'Oreal and Nestle withdrew advertising support for a programme hosted by comedian Frankie Boyle on Channel 4, after he had made racist remarks (Cooper, 2010). Equally, the media occasionally takes a stand by making decisions about the type of advertising it accepts. In 2004, for instance, Fairlady magazine stood to lose advertising revenue after then editor, Ann Donald, took a stance against radical weight loss products, stating that the publication would no longer feature adverts for these products (*Bizcommunity*, 2004).

Advertising can affect social issues in another way, too. As mentioned earlier, many of the world's advertising agencies are owned by large global media groups. These groups may also include media planning agencies, promotion specialists, and branding agencies, which means that they are involved in building brands from several angles. The problem with this is that control of the brand ultimately resides within one large body. Consumers would be exposed to more varied thinking if there were a larger number of independent agencies giving input across brands.

In Global Issues, a case is made against advertisers using audiences as consumers (Shah, 2012). The site quotes media critic, Ben Bagdikian, who writes that advertisers place pressure on media companies to shape content according to consumer demographics. The concern here is that content is adjusted to suit advertising agendas – 'the content of media is not as important as the type of person who is being targeted' (Shah, 2012). Bagdikian's argument is that media owners select content based on its appeal for advertisers. For example, advertisers are more likely to purchase advertising space during an entertaining comedy (in the case of a television station), rather than a niche political documentary, because the former is certain to draw greater audience numbers than the latter.

Advertisers have also been accused of manipulating images in order to make the people featured in adverts more attractive (Shah, 2012). Photoshopping is a common practise, but just because it is widespread does not mean the practise is not problematic. The media exert a strong influence on society's perception of beauty and acceptance. This can become a social issue. If a homogenous 'look' is promoted, people who do not fit into the accepted ideal may become ostracised. Historically, there has been a lack of diversity in the fashion industry – locally and abroad. Even as recently as 2015, fashion retailer H&M found itself in the eye of a South African Twitter storm when its posters featured mostly white models (Pather, 2015). In terms of the types of people represented in advertising, diversity is desirable to avoid the creation of stereotypes.

The increasing positioning of advertising as entertainment may have significant implications for consumers (Shah, 2012). Consumers have the right to know when they are being addressed by an advertiser, but as marketing techniques become more sophisticated, advertisers seek ways to make their promotional efforts more noteworthy. Advertisements today may come in the guise of short films or branded entertainment, which is less obvi-

ous than a traditional commercial, yet it is no less focused on encouraging consumers to support a brand. Advertising of this type carries credibility that a straightforward commercial does not necessarily have.

For instance, a reader may spend time considering an article on how to enjoy a good night's sleep, which has been sponsored by a brand, while she would have paged past an advertisement for that same brand. It is vital that publications are clear about the nature of these advertorials, so that consumers are aware of the advertiser's agenda. However, it is common practice for magazines, eager to earn advertising revenue, to cite the opinion of an advertiser supporting a feature within the article. This positions the advertiser as a subject matter expert but, because the feature is a legitimate piece of editorial, readers may remain unaware that their opinion is being manipulated in this fashion. In this way, editorial integrity can become corrupted.

Linked to this is the practice of product placement (Shah, 2012). Again, consumers who do not have a high degree of media literacy may believe that the appearance of brands in films and television series would seem coincidental rather than deliberate. Nonetheless, they are certain to notice the brand.

A final concern is the effect of advertising on culture (Shah, 2012). Many of today's major corporates are multinationals. They may consider diverse audiences to be an obstacle; for instance, an image or message that is appealing to say, a United States audience may hold little relevance for consumers in Nigeria. Therefore, advertisers try to create a buying public that has similar tastes and habits; a process that may ultimately lead to cultural homogeneity.
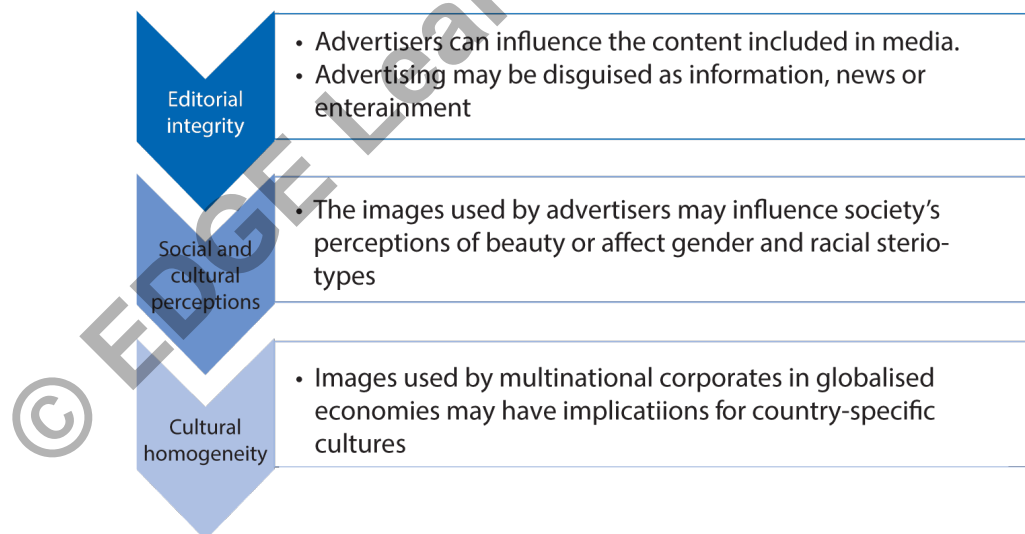

Editorial integrity
- Advertisers can influence the content included in media.
- Advertising may be disguised as information, news or enterainment

Social and cultural perceptions
- The images used by advertisers may influence society's perceptions of beauty or affect gender and racial steriotypes

Cultural homogeneity
- Images used by multinational corporates in globalised economies may have implicatiions for country-specific cultures

Figure 1.7: The effect of advertising on the media

? EXERCISE 1H

i. Describe the relationship between advertising and mass media.

ii. Provide your own example of how advertisers can wield influence in a positive way. You may use the example provided in this section as a guideline.

iii. Explain why advertisers today may consider packaging advertising messages in the form of branded entertainment or short films.

? SELF-ASSESSMENT: UNIT 1

Refer back to the work covered in this unit and answer the following review questions. Note that no solutions are provided for these questions.

a. Name the four defining characteristics that distinguish advertising from other forms of communication.

b. How do successful advertising campaigns of today differ from those of the 20th century?

c. How would you define mass communication? According to this definition, name the most commonly used mass communication channels.

d. Devices and channels used in mass communication differ significantly to those first used to disseminate communication. Explain the key milestones in the development of mass communication.

e. Advertising may be viewed as an intrinsic element of mass communication. Explain why this is so.