




# Advertising and Marketing





## Exam Requirements

Paper 1, Section B requires you to focus on media language and representation and to consider how and why media language is used by media producers to create meaning and to construct various representations of events, issues, individuals and social groups. You will need to think carefully about the social and cultural contexts that can influence how media language is used to construct representations. **There is no need to use theory in your support of your analysis.**

**Task: Look at the following advertisements and complete the table:**

| Print Advertisement  | What is producer's purpose of the advert? | What is being represented?<br>Positive?<br>Negative? | How does the producer use media language to create that representation? |
|--|---|--|---|
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## An Introduction to Advertising and Marketing



### What is marketing?

Marketing can be defined as the process of promoting a media text to potential audiences.

Marketing aims to:

- create awareness of a film's release;
- create interest in the film itself;
- generate desire to see the film and action in the purchasing of a cinema ticket.

Ultimately, the purpose of marketing is the importance of audience figures and profits and gauging the commercial success of a media product.

**What is your favourite or most memorable advertising and marketing campaign poster?**

**What makes it memorable?**

**Put the factors below in order of importance:**

|   |   |  |
|---|---|--|
| The audience enjoyed the original product and therefore is already familiar with the franchise. | The brand is recognisable and clearly used in the posters of the current campaign.  | The trailer showcases the use of special effects and therefore promises a cinematic spectacle – a must-see in the cinema film. |
| Everyone is talking about it – word of mouth.   | Reviews in magazines are mixed – viewer wants to see or use product for themselves. | Media product can be seen/used with family [cert.] – a shared experience.  |
|   | Merchandise is everywhere!<br>Reinforces awareness.                                 |  |

**The Four Ps:**

P\_\_\_\_\_ = The media product itself that needs to be sold to audiences.

P\_\_\_\_\_ = When in the year a media product is released e.g., summer blockbusters in the summer; horror films during October; family films during holiday periods – Christmas/bank holidays/school holidays.

P\_\_\_\_\_ = The way in which media texts and products are marketed: trailers, posters, TV trailer spots, merchandise, websites, Interviews, TV appearances, press releases, articles, reviews etc.

P\_\_\_\_\_ = The amount that people are willing to pay for the product.

**Paper 1: Section B: Media Language and Representation – ADVERTISING AND MARKETING**

Look at the table below. Using four different colours, highlight the different question relating to the 4Ps.

| Price  | Promotion  | Product  | Placement |
|--|--|--|-----------|
| What does the customer want from the product?                | How will it compare to competitors' prices?                      | Do you need to use sales?                                      |           |
| What is the value of the product to the buyer?               | Where will you get your message across to your target market?    | What will it be called?  |           |
| What media platform will you reach your audience?            | What features does it need to have to meet the customer's needs? | What can you learn from your competitors about their location? |           |
| How will you access the right distribution channels?         | How do you competitors reach their target market?                | If they look in a shop, what kind?                             |           |
| How and where will the customer use it?                      | Where do buyers look for your product or service?                | What does it look like?  |           |
| When will you get your message across to your target market? | Will your competitors' advertising influence your choice?        | Is the price sensitive?  |           |
| What do your competitors do?                                 | What size/colour/shape etc. should it be?                        | When is the best time to reach your target market?             |           |
| How will it be branded?                                      | Will there be any discounts offered to the customers?            | How is it different from competitors?                          |           |

**Unique Selling Point (USP)**

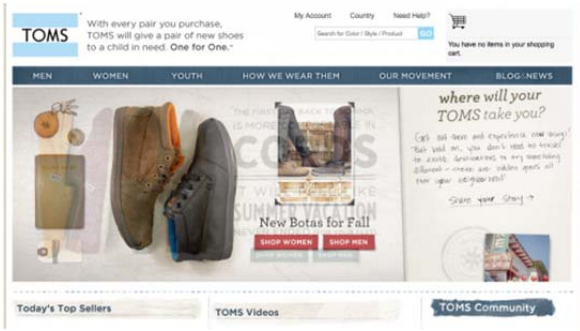
Marketing involves identifying the USP of the media text. This could be the actors, the narrative, director or other media texts. These are the things that would attract the target audience – anything that makes the product 'sellable'. It is something that the competitors either won't or can't deliver. It differentiates the product from the competitors in a new way that customers will immediately notice the difference.

**Mast Brothers Chocolate**



The Mast Brothers have an unhealthy obsession with crafting chocolate. They literally make every bar themselves, from the cacao bean all the way to packaging. The dedication itself makes for a great USP, but then there's the rest of the story. Rick and Michael Mast have a personal style that stands out. It says "we're from the 18th century, back when craftspeople were revered and took pride in working with their hands." The Brothers travel by wooden sailboat to foreign lands to find the best cacao possible, and then ship the beans back by sailboat. Strange and over-the-top? Yes. An unforgettable story of dedication that no other chocolate company can match.

Toms Shoes



TOMS Shoes are quirky, comfy, light and inexpensive. That alone maybe isn't enough to make a company stand out in the shoe business. The most unique and compelling part of the TOMS Shoes story is that they give a new pair of shoes to a child in need for every pair you purchase. What other shoe company cares that much?

Kiva



There are plenty of places to loan money for a profit. There are also plenty of places to donate money to help change people's lives. What about loaning money to change lives? That's where Kiva comes in. In 2005, Kiva launched and brought microloans online. Since then, over \$100 million has been loaned to small entrepreneurs in the world's poorest places. How's that for unique and compelling?

For example:

| Product/Company | USP   |
|-----------------|---|
| Domino's Pizza  | "Fresh hot pizza, delivered in 30 minutes or less or it's free!"          |
| Dunkin' Donuts  | "Quality coffee for Americans on the run."                                |
| Krispy Kreme    | Makes all of its donuts in stores and are served hot, right off the line. |
|                 |   |
|                 |   |
|                 |   |
|                 |   |

**Task:** Think of a product that you use regularly.

|          |        |            |                      |
|----------|--------|------------|----------------------|
| Product: | Price: | Placement: | Publicity/Promotion: |
| USP:     |        |            |                      |



**What is Advertising?**

The purpose of advertising is to entice or persuade an audience to purchase or use services in order to generate income.

This is done by promotion and marketing campaigns, which advertise the product or services using various forms of media texts (cross-media campaigns).

**What’s the point of advertising?**

Read the different ideas and put them into an order of importance. Be prepared to share your ideas.

|   |   |   |
|---|---|---|
| Advertising helps promote and stimulate competition.    | Advertising keeps consumers up to date with new developments. | Advertising draws attention to a product or service.        |
| Advertising helps fund culture and sport.               | Advertising helps change society’s behaviour.                 | There are 20,000 jobs in the advertising industry.          |
| Advertising helps businesses make a profit.             | Advertising makes us aware of different brands.               | Advertising can be funny and entertaining.                  |
| Advertising tells consumers how much things cost.       | Advertising makes us loyal to certain brands.                 | Advertising tells us where to access products and services. |
| Advertising tells consumers what things they must have. | Advertising helps fund media.                                 | Advertising warns people about dangerous activities.        |

|                  |                    |
|------------------|--------------------|
| Most important:  | <u>Reason why:</u> |
| Least important: | <u>Reason why:</u> |

## Advertising Types

There are five main types of advertising:

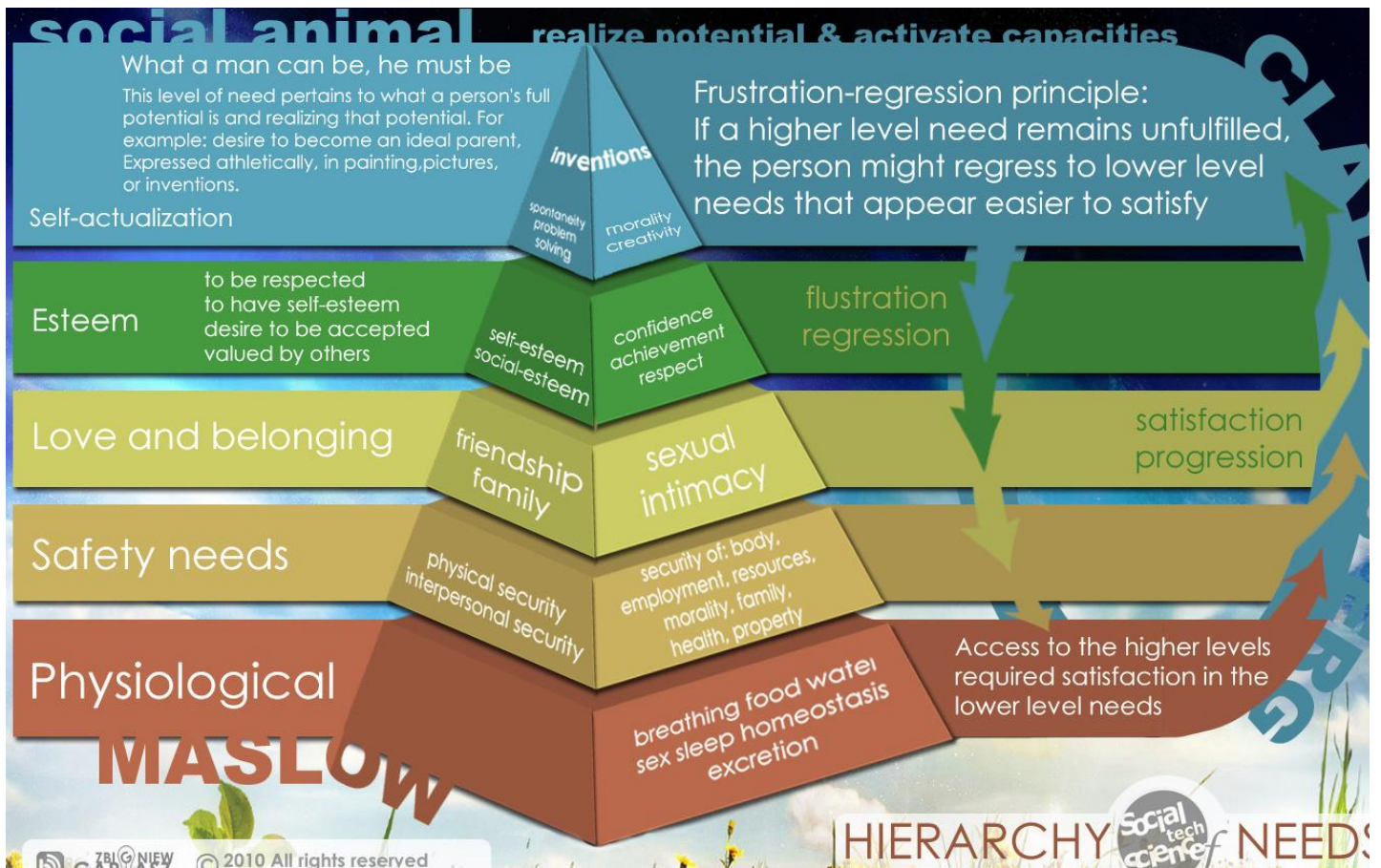
1. Print Advertising
2. Outdoor Advertising
3. Broadcast Advertising
4. Covert Advertising
5. Public Service Advertising

| Type of Advertising | Definition  | Example/Technique |
|---------------------|---|-------------------|
| Print               | If an advertisement is printed on paper, be it newspapers, magazines, newsletters, booklets, flyers, direct mail, or anything else that would be considered a portable printed medium, then it comes under the banner of print advertising.   |                   |
| Outdoor             | The term broadcast advertising applies to commercials aired on either television, radio and internet which are typically called spots. It's also known as on-air advertising, and it's the primary revenue generator for commercial television, radio stations and internet sites.                                |                   |
| Broadcast           | Outdoor advertising is a broad term that describes any type of advertising that reaches the consumer when they are outside. Outdoor advertising is a mass-market medium. It is better used for broad messages, branding and support campaigns.  |                   |
| Covert              | Covert advertising refers to when a product or brand is embedded in entertainment and media. It uses undercover tactics turning entertainment into an extended advert. It raises brand or name image making it more recognizable and memorable to the target audience. Can also be referred as Product Placement. |                   |
| Public Service      | A message in the public interest spread without charge, with the objective of raising awareness, changing public attitudes and behaviour towards a social issue.  |                   |



**Abraham Maslow**

- He was a professor in Psychology
- He focused on the positive qualities of people
- His 'Hierarchy of Needs' focuses on the stages of growth in humans:



**Applying Maslow's Hierarchy of Needs to Advertising and Marketing**

In the most basic sense, Abraham Maslow's hierarchy of needs identifies five primary areas of needs experienced by most humans. Maslow suggested that human behaviour and decision-making are motivated by one of the five need levels in his hierarchy. Applied to marketing theory, your ability to effectively appeal to one of these motivational drivers is a key determinant of your potential success.

**Advertising Psychology:**

Advertising is designed to suggest that a product will supply something that the audience wants. Some needs that advertisers play on include:

- To be superior to others or part of a superior group
- To be up-to-date and a trendsetter
- To be a member of a happy family
- To be attractive to look at
- To be popular
- To be wealthy



**Paper 1: Section B: Media Language and Representation – ADVERTISING AND MARKETING**

Look at the following adverts. What psychology is being suggested? How is that communicated to the audience?

| Advert  | Psychology/ Maslow  | How is that communicated to the audience?  |
|---|---|--|
|  <p>CAN'T LIVE WITHOUT IT</p> <p>DAFANI</p>   | <p>This advert demonstrates the <b>physiological</b> need of Maslow's hierarchy of needs.</p> | <p>The strategy of this need is expressing that water is very important and it is impossible to survive without it. This advert fits the <b>physiological</b> need because water is something that people will always need and thirst is something that people will always have; it is a necessity of life. It is represented as something that is refreshing and will hydrate you after exercise (shown by the sweat drenched t-shirt) and on a hot day (shown by a blue, cloudless sky). The use of the location, set in nature shown by the rocks, mountains and trees, implies that the water is fresh and completely natural, again illustrating the fact that water is needed to stay alive.</p> |
|  <p><b>WANTED:</b><br/>A COMMITMENT TO CONSTANTLY PUSH YOURSELF AND THOSE BY YOUR SIDE.</p> <p>MARRIOTT REWARDS</p>                                 |   |  |
|  <p>Yes</p> <p>Coca-Cola</p>   |   |  |
|  <p>Why spend your life waiting for Cupid and Fate?<br/>Find love for yourself in 6 months, guaranteed.</p> <p>match.com<br/>MAKE LOVE HAPPEN</p> |   |  |
|  <p>Les plaisirs simples de la vie.</p> <p>ESTÉE LAUDER</p>   |   |  |




**Paper 1: Section B: Media Language and Representation – ADVERTISING AND MARKETING**




**Successful Advertising Techniques:**

Advertisers use specific techniques, which are used to attract or entice the audience. They may include text and images.

Read through the techniques below and match them up with the definition and example:

|                        |                             |                      |                              |
|------------------------|-----------------------------|----------------------|------------------------------|
| <b>Direct Gaze</b>     | <b>Composition</b>          | <b>Shock tactics</b> | <b>Repetition</b>            |
| <b>Association</b>     | <b>Slogan</b>               | <b>Body Language</b> | <b>Colours</b>               |
| <b>Intertextuality</b> | <b>Rule of Thirds</b>       | <b>Vectors</b>       | <b>Focal Point</b>           |
| <b>Testimonials</b>    | <b>Appealing to emotion</b> | <b>Symbolism</b>     | <b>Celebrity endorsement</b> |

| <b>Technique</b> | <b>How it is used</b>   | <b>Example</b>  |
|------------------|---|---|
|                  | Organisations such as newspapers and magazines will often give quotes and a 'star' rating. Audiences will be effected by this and in turn, will go and see the film. Advertisers often attempt to promote the superior quality of their product through the evidence of ordinary users, experts, or both. "Three out of four dentists recommend..." This approach often involves an appeal to authority as the adverts are quoting a reliable source which makes it sound credible.                 |   |
|                  | A catchy phrase or series of words used to help consumers remember a company, brand or product. Companies create slogans to use in various marketing efforts in hopes that the phrases will stick in people's minds. Keeping slogans short and simple makes them memorable, which holds them in the mind and so perpetuates their force. The words do not have to make immediate sense, but they should always seem plausible. The feeling they create is more important than the rational meaning. |    |
|                  | This is powerful because it can influence our buying mood. Choosing the right one in your design and advertising projects plays a very important role in the success of your visual campaigns. Advertisements, posters and billboards use it to captivate the audience's attention. Different colours evoke different feelings in the viewer.   |  <p>In the advertisement above, for example, red and yellow are used for a specific reason. While red emanates excitement (and can even increase your heart rate), yellow communicates happiness and optimism.</p> |

|  |  |  |
|--|--|--|
|  | <p>Used in advertising as a way to keep a brand or product in the forefront of consumers’ minds. It can build brand familiarity, but it can also lead to consumer fatigue.</p> <p>To be effective, it must be used in the right measure, since too much may be counter-productive to an advertising strategy. By reusing specific images, such as a logo, advertisers can create a sense of familiarity with the product and brand.</p>  |  <p>Repetition is a powerful technique in visual advertising because it a good way of making consumers aware of the brand’s existence. But it should be used judiciously as it can eventually lead consumers to hide unwanted ads from their news feed or unsubscribe from your email list.</p> |
|  | <p>This is tricky to employ since the main character in your visual media needs to have complete confidence in the brand message for it to be effective. Even the slightest bit of doubt, hesitation or fear can be detected by the audience. The result is that they will regard the ad as somewhat unreliable.</p> <p>On the other hand, the direct gaze of a prominent personality would take the online and offline advertising world by storm. Just consider for a second the enormous popularity of “hey girl” memes featuring celebrities such as Ryan Gosling staring directly at the viewer.</p> <p>In real life, eye gaze is a noticeable social cue that plays an important role in social interaction and communication. Staring directly at someone implies a demand or a request, as well as the expectation of a response. The same principle is at work even in a still image.</p> |    |
|  | <p>Whenever we see an image of people having a good time, we automatically associate their desirable state with the product they’re using.</p>   |  <p>We almost unconsciously associate David Beckham’s glamour and celebrity status with the Breitling brand.</p>  |

**Paper 1: Section B: Media Language and Representation – ADVERTISING AND MARKETING**

These are nonverbal signals and cues used in advertising. Both advertisers and marketers use this technique in every aspect of product and brand promotion. The harmonious and skilful use of gestures, stances, facial expressions and movements leads viewers to buy your product and promote your brand.



Notice, for example, how the models below are displaying their “power poses,” brimming with confidence

This refers to the arrangement or placement of visual elements in a particular work of art. Simply put, it has to do with the overall organization and the order of elements in a visual design project.




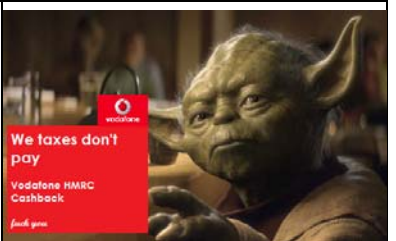





For example, this ad creatively uses negative space and symmetry to create a subtle image of a wine glass. Every existent element—and everything that is omitted—is deliberately placed in a specific location in relation to the rest of the elements.

A basic compositional technique that is implemented by dividing an image vertically and horizontally using an imaginary grid, as seen below. According to this technique, important elements should be placed at the intersections of these horizontal and vertical lines.



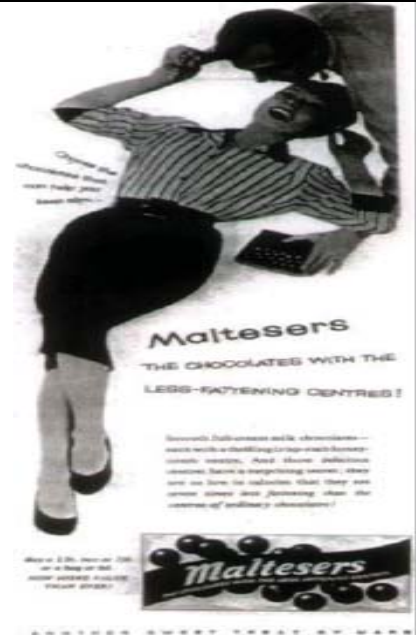
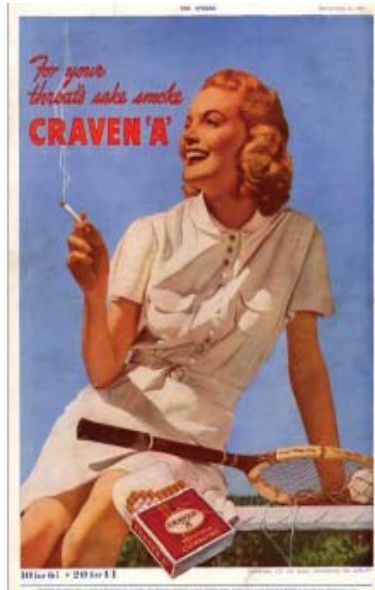
**Paper 1: Section B: Media Language and Representation – ADVERTISING AND MARKETING**

|  |  |   |
|--|--|---|
|  | <p>This technique refers to the path that your eyes follow when looking at a certain visual ad. Composers or design organizers deliberately re-direct our reading paths through the use of vectors. For example, if all of the objects in an image are tall, long and upright, our eyes will follow these straight vectors to the top of the frame. Vector lines guide our eyes to the most important information in an advertisement.</p> <p>They are often seen in media advertising campaigns in the form of commercials, billboards and web ads. Some ads may be created on the basis of vectors, while others employ them at a minimum. Vector image inclusion in media advertising depends on the subject matter, product, image, direction and overall look and feel of the promotional marketing campaign.</p> |    |
|  | <p>Most advertisements make use of this technique to provide a single, eye-catching focal point – rather than many noticeable points competing for attention.</p> <p>They are used to emphasize the most important part of a design. They can be created by using contrasting colours or shapes and utilizing white space. A successful design is one that uses a strong focal point and directional lines to guide viewers' eyes to the most important element in the design.</p>   |    |
|  | <p>Used in advertising to represent a particular brand, company or one or more (often complex) ideas. Advertisers are able to link a deeper meaning or message to the selling power of a product.</p> <p>Some other common ones include an open road, which suggests freedom and exploration, and a lion, which symbolizes strength, superiority and royalty. Colours can also be used to symbolize emotions: Red symbolizes love and passion; green represents life and health; and black suggests sexuality and seduction.</p>   |  <p>For example, crystals, gems or diamonds often go hand-in-hand with water. Both represent clarity and purity.</p>  |
|  | <p>Where an advert refers to another media outlet (for example TV, film and magazine) they may use the character, music or other elements from the text.</p>   |  <p>Also in advertising star wars is still referenced with the use of the character Yoda in phone adverts with infamous back to front talking which is internationally recognised.</p> |
|  | <p>Advert which features someone famous who is usually associated with the brand who then appeal to the brands target audience. There are many reasons why advertisers use celebrities: helps to position and re-position existing brands; brings global awareness to a brand and brand recall; contributes extensive PR advantage and opportunities for brands; famous personalities are a major influence for our lifestyles; to push the demand of the product; to bring the reliability of the product;</p>  | <p>In 2013, soccer superstar David Beckham began to appear in advertisements for European retailer H&amp;M to promote his Bodywear line for the brand. The sexy advertisements</p>  |

|  |   |  |
|--|---|--|
|  | <p>instant credibility; to refresh the brand image.</p>   |  <p>showed off a sweaty and intense Beckham sporting skin-tight underwear, shorts, t-shirts and more. He also starred in an ad for the line that ran during the 2014 Superbowl. The moody advertisements somewhat allow the clothing to take a backseat to Beckham's physique, a fact that has not gone unnoticed in the blogosphere.</p> |
|  | <p>Deliberately startles and offends its audience by violating norms for social values and personal ideals. It might use graphic imagery, blunt slogans. There might be: disgusting images, sexual references, profanity (swearing and/or racial accusations); vulgarity (distasteful acts) or moral offensiveness (violence/harming animals/people etc.). However, this can raise awareness; influence behaviours; keeps the attention and allows a deep emotional connection.</p> |  <p>The average smoker needs over five thou<br/>Get unhooked. Call 0800 169 0</p> <p>Anti-smoking ads which bombard people with disgusting images will make people switch off their brains.</p>  |
|  | <p>These types of adverts draw on the target audience's emotion of stress and sad and upset and provides them with a solution to the problem therefore drawing a different emotional response making the audience happy as they have a solution so then they will go buy the product in question.</p>   |  <p>You were speeding when you killed Jessica's dad.<br/>Was it worth it?</p> <p>Speeding costs lives. Slow down.<br/>Being Drunk, Impaired and Drunk Police working in partnership. SMART</p>  |

# Advertising and Marketing: The Law

Look at these two advertising posters:



What are they advertising?

Can advertisers say what they want?  
Would they say this today?

What is the message of these adverts?

What claims are being made for the products?

|   |  |  |
|---|--|--|
|   |  |  |
| What image are they portraying?   |  |  |
| Could companies make the same claims for these product today? Why? Why not? |  |  |

**Problems with Advertising**

Match up the statement with the problem

|  |
|--|
| A. Violence being shown is humorous                        |
| B. Advertising alcohol around children’s TV                |
| C. Advertising gambling at tea time.                       |
| D. Using children’s TV celebrities to advertise fast food. |
| E. Images of guns being brandished in an aggressive manner |

|   |
|---|
| 1. Not acceptable - always likely to be problem.  |
| 2. Could be a problem - gambling ads cannot be seen to appeal to young people or reflect or be associated with youth culture. Just because it’s at tea time, however, doesn’t mean the programme is targeted at young people.   |
| 3. It is prohibited to use a kids’ TV personality in an ad broadcast in ad breaks around a programme they’re appearing in, because it might cause confusion about the difference between the programme and the ad. Using a children’s TV celebrity might be a problem if the fast food is high in fat, salt or sugar - although not all fast food is. |
| 4. Strict guidelines - ads can’t be shown around children’s programmes or channels likely to have particular appeal to children.  |
| 5. Could be a problem - gambling ads cannot be seen to appeal to young people or reflect or be associated with youth culture. Just because it’s at tea time, however, doesn’t mean the programme is targeted at young people.   |



### **The Law: An Overview**

All marketing and advertising must be:

- an accurate description of the product or service
- legal
- decent
- truthful
- honest
- socially responsible (not encouraging illegal, unsafe or anti-social behaviour)

There are regulations that restrict what advertisers can and can't do.

As well as the regulations, there are two advertising codes of practice that you need to follow to help you advertise legally.

You must describe your product or service accurately.

### **Requirements for specific products**

There are also specific requirements that apply to certain sectors, such as:

- food
- alcohol
- beauty products
- environmentally friendly products
- medicines
- tobacco

For example, you can only claim your drink is 'low in alcohol' if it contains between 0.5% and 1.2% alcohol by volume.

Regulations that affect advertising

### **Advertising to consumers**

The Consumer Protection from Unfair Trading Regulations mean you can't mislead or harass consumers by, for example:

- including false or deceptive messages
- leaving out important information
- using aggressive sales techniques

If you break the regulations, you could be reported to a local Trading Standards office. You could be fined, prosecuted or imprisoned.

### **Advertising codes of practice**

There are two advertising codes of practice that describe how businesses should advertise.

They cover all kinds of promotional communications, depending where the advert or promotion will appear.

#### **Non-broadcast media**

The CAP non-broadcast code has rules that cover non-broadcast advertising (for example print, online), sales promotion and direct marketing (such as telesales and email).

The code specifies standards for accuracy and honesty that businesses must stick to, including specific conditions, such as:

- advertising to children
- causing offence
- political advertising

#### **Broadcast media (for example TV, radio)**

You must follow the CAP broadcast code, which covers issues including taste, decency and product placement.

As well as setting standards about accuracy and honesty businesses must stick to, they also have rules about things like scheduling.

**General broadcasting rules**

You also need to follow rules about taste, decency, product placement etc. that apply to all broadcasting. These are called 'broadcast codes'.

**Enforcing the rules**

The rules are enforced by the Advertising Standards Authority (ASA).

Anyone who thinks advertising rules have been broken can complain to the ASA within 3 months of the advert appearing.

If an advert breaks the rules, it may be withdrawn. If the product doesn't match the description or the advert breaks the law, you could be prosecuted.

**Describing your product**

You must describe your product accurately. This means if you make a claim about your product, you must be able to prove what you say.

**Prices**

Your adverts must describe the actual cost accurately, including any ongoing or associated costs (like subscription fees) and taxes (such as VAT).

## Summary of the Advertising Codes

The Advertising Codes contain hundreds of rules on many different topics. Below we have summarised some of the key rules that will help while teaching this resource. The full Codes can be found [here](#).

### General

- Ads must be obviously identifiable as such.
- Marketing communications must be prepared with a sense of responsibility to consumers and to society.

### Misleading

- No ad should mislead, or be likely to mislead, by inaccuracy, ambiguity, exaggeration, omission or otherwise.
- Marketers must hold documentary evidence to prove all claims that are capable of objective substantiation.

### Harm and offence

- Ads must not contain anything that is likely to cause serious or widespread offence. Particular care must be taken to avoid causing offence on the grounds of race, religion, gender, sexual orientation, disability or age.
- The fact that a product is offensive to some people is not grounds for finding an ad for that product in breach of the Code.
- Ads must not cause fear or distress without justifiable reason e.g. charity or public sector ads; if it can be justified, the fear or distress should not be excessive. Advertisers must not use a shocking claim or image merely to attract attention.
- Ads must not contain anything that is likely to condone or encourage violence or anti-social behaviour.

### Children

- Children must not be shown in hazardous situations or behaving dangerously, except to promote safety. Children must not be shown unattended in street scenes unless they are old enough to take responsibility for their own safety. Pedestrians and cyclists must be seen to observe the Highway Code.
- Ads, especially those addressed to or depicting a child, must not condone or encourage an unsafe practice.
- Ads that are suitable for older children but could distress younger children must be sensitively scheduled.
- Ads must not condone or encourage practices that are detrimental to children's health.
- Ads must not condone or encourage bullying.
- Ads must not portray or represent children in a sexual way.
- Ads must not imply that children are likely to be ridiculed, inferior to others, less popular, disloyal or have let someone down if they or their family do not use a product or service.
- Ads must not collect personal information from children under 12 for marketing purposes without the consent of the child's parent or guardian.
- Trailers for films or video-games carrying an 18-certificate or 15-certificate may not be advertised around programmes made for, directed at, or likely to appeal to audiences below the age of 16.
- Ads for age-restricted products like alcohol and gambling must not be targeted at or likely to appeal to under 18s.
- Ads featuring sexual imagery, particularly posters that children are more likely to see, must be carefully targeted and avoid causing harm or offence.
- Depictions of violence that may cause distress or encourage copycat behaviour should be shown only at appropriate times and in places where children are less likely to see them.

- Ads must not condone or encourage poor nutritional habits or an unhealthy lifestyle in children.
- Food or drink products that are high in fat, salt or sugar (FSS) may not be advertised in or adjacent to TV programmes commissioned for, or likely to appeal to, audiences under the age of 16.

### Tobacco

- Tobacco products may not be advertised to the public.

### Alcohol

- Marketing communications for alcoholic drinks should not be targeted at people under 18 and should not imply, condone or encourage immoderate, irresponsible or anti-social drinking.

### Gambling

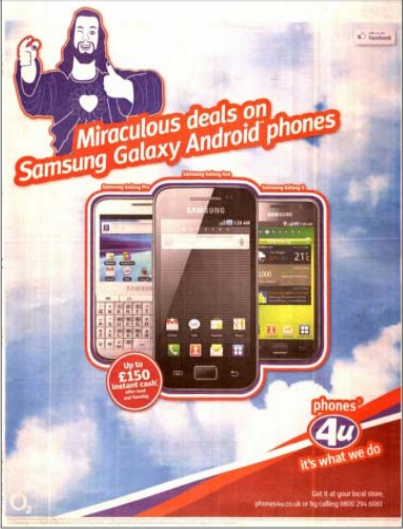

- Marketing communications for gambling must be socially responsible, with particular regard to the need to protect children, young persons and other vulnerable persons from being harmed or exploited.




Paper 1: Section B: Media Language and Representation – ADVERTISING AND MARKETING

Task:

Look at the following advertisement posters. What ASA rules do they break? Why?

| Advertising Poster  | Context / background  | What ASA rules do they break? Why? |
|---|---|------------------------------------|
|    | <p>A poster on the side of a bus where anyone can see it at any time.</p> |                                    |
|  | <p>Found in a children's clothing catalogue.</p>                          |                                    |

|   |                          |  |
|---|--------------------------|--|
|  | <p>Found on YouTube.</p> |  |
|---|--------------------------|--|

## Audience Theory in Advertising

Audience theories includes the study of:

- The construction of the audience (who is viewing)
- The way in which audiences view the text (how they view)
- The audience motivation (why they view)
- The effect on the audience (what happens to the audience)

Let's recap on audience theories:

| Audience Theory        | Theorist | Description | How does it relate to advertising? |
|------------------------|----------|-------------|------------------------------------|
| Media Effects          |          |             |                                    |
| Desensitisation Theory |          |             |                                    |
| Cultivation Theory     |          |             |                                    |
| Two Step Flow Theory   |          |             |                                    |

|                                |  |  |  |
|--------------------------------|--|--|--|
| Uses and Gratifications Theory |  |  |  |
| Reception Theory               |  |  |  |
| Theories of Fandom             |  |  |  |
| Theories of 'End of Audience'  |  |  |  |
| Hierarchy of Needs             |  |  |  |
| Julian McDougall               |  |  |  |

**AIDA: Attention-Interest-Desire-Action**

The acronym AIDA is a handy tool for ensuring that your media text grabs attention. The acronym stands for:

- Attention (or Attract/Awareness)
- Interest
- Desire
- Action.

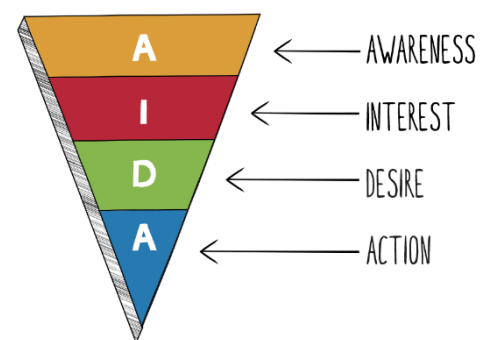
**1. Attention/Attract/Awareness**

In our media-filled world, you need to be quick and direct to grab people's attention. Use powerful words, or a picture that will catch the reader's eye and make them stop and read what you have to say next.

**2. Interest**

This is one of the most challenging stages in the AIDA model: you've got the attention of a chunk of your target audience, but can you engage with them enough so that they'll want to spend their precious time understanding your message in more detail?

**THE AIDA MODEL**



## Paper 1: Section B: Media Language and Representation – ADVERTISING AND MARKETING

Gaining the reader's interest is a deeper process than grabbing their attention. They will give you a little more time to do it, but you must stay focused on their needs. This means helping them to pick out the messages that are relevant to them quickly. So use bullets and subheadings, and break up the text to make your points stand out.

### **3. Desire**

The Interest and Desire parts of the AIDA model go hand-in-hand: As you're building the reader's interest, you also need to help them understand how what you're offering can help them in a real way. The main way of doing this is by appealing to their personal needs and wants.

### **4. Action**

Finally, be very clear about what action you want your readers to take; for example, "Visit [www.mindtools.com](http://www.mindtools.com) now for more information" rather than just leaving people to work out what to do for themselves.

### **Four advertising formats - Leiss et al**

1. The **product-information format** is a type of advertising where the product is at the centre of all other elements of the display, which point out and explain the virtues of the product. No extensive reference is made to either the user or the context of use.
2. The **product-image format** gives the product special qualities it might not originally appear to have - a symbolic relationship is established between the product and some abstract qualities outside the day-to-day use of the product. Leiss et al. use an illustration of a pack of cigarettes against the setting of a cool mountain stream.
3. The **personalised format** uses a direct relationship between the product and the human personality. The human element is not just part of the setting, but is central to an understanding of the product. Social interactions are made about and through the product. The product takes on human qualities. Products become 'intimate partners with use' and are at the 'centre of social interaction.'
4. In the **lifestyle format**, the setting is important, because it tells us how to interpret the human element and the product. This format is a combination of product-image and the personalised formats - the viewer or reader is meant to associate the product, the people and the people's use of the product with a particular kind of 'consumption style' the product or the people using it are made to look relaxed, or sophisticated, or handsome, or rich, or a combination of these. There is an implication that the product will have some kind of positive effect in social terms, or at least that it could be used as one of the props which signify status.

**Task:** Look at the advert below. What advertising format has been used? How does the advert communicate to the audience? How are values and messages suggested? What advertising techniques have been used? What advertising psychology is suggested? **EXTENSION:** Include reference to the theories covered so far in the course.

Paper 1: Section B: Media Language and Representation – ADVERTISING AND MARKETING





## *PAPER ONE OVERVIEW*

Section B focuses on media language and representation and requires learners to consider how and why media language is used by media producers to create meaning and construct various representations of events, issues, individuals and social groups.

In this section, learners are required to study media forms and products set by OCR.

| Section A:<br>News  | Section B:<br>Media language and representation  |
|---|--|
| <p>Learners are required to study <b>two</b> media forms in-depth:</p> <ul style="list-style-type: none"> <li>• newspapers</li> <li>• online, social and participatory media.</li> </ul>  | <p>Learners are required to study <b>three</b> media forms:</p> <ul style="list-style-type: none"> <li>• advertising and marketing</li> <li>• magazines</li> <li>• music videos.</li> </ul>  |
| <p>Total: 45 marks</p> <ul style="list-style-type: none"> <li>• AO1: 15 marks</li> <li>• AO2: 30 marks.</li> </ul>  | <p>Total: 25 marks</p> <ul style="list-style-type: none"> <li>• AO1: 10 marks</li> <li>• AO2: 15 marks.</li> </ul>   |
| <p>Learners must answer:</p> <p><b>three</b> 10 mark questions<br/><b>one</b> 15 mark question</p> <p>Some questions will relate to unseen sources on newspapers and/or online, social and participatory media.</p>   | <p>Learners must answer:</p> <p><b>one</b> 10 mark question<br/><b>one</b> 15 mark question.</p> <p>Some questions will relate to unseen sources on advertising and marketing, and/or magazines.</p> <p>Learners may have to compare the set advertising and marketing products they have studied with the unseen sources.</p> |
| <p>Questions will focus on:</p> <ul style="list-style-type: none"> <li>• media language</li> <li>• media representations</li> <li>• media industries</li> <li>• media audiences</li> <li>• media contexts</li> <li>• academic ideas and arguments.</li> </ul> | <p>Questions will focus on:</p> <ul style="list-style-type: none"> <li>• media language</li> <li>• media representations</li> <li>• media contexts.</li> </ul>   |

## ASSESSMENT OBJECTIVES

|            | Assessment Objective  | Weighting  |
|------------|---|--|
| <b>AO1</b> | Demonstrate knowledge and understanding of: <ol style="list-style-type: none"> <li>1. the theoretical framework of media</li> <li>2. contexts of media and their influence on media products and processes.</li> </ol>  | <b>20%</b><br><br><b>12.5%</b>                   |
| <b>AO2</b> | Apply knowledge and understanding of the theoretical framework of media to: <ol style="list-style-type: none"> <li>1. analyse media products, including in relation to their contexts and through the use of academic theories</li> <li>2. evaluate academic ideas and arguments</li> <li>3. make judgements and draw conclusions.</li> </ol> | <b>17.5%</b><br><br><b>10%</b><br><br><b>10%</b> |



## SET PRODUCTS

| Media Forms                  | Advertising and Marketing  | Music Videos  | Magazines                      |
|------------------------------|--|---|--------------------------------|
| <b>Set Media Products</b>    | <ul style="list-style-type: none"> <li>• <i>Old Spice</i> (UK aftershave advert)</li> <li>• <i>Lucozade</i> (UK soft-drink advert)</li> <li>• <i>Shelter</i> (UK charity advert).</li> </ul> | Learners must choose <b>one</b> video from list A: <ul style="list-style-type: none"> <li>• <i>Corinne Bailey Rae - Stop Where You Are</i></li> <li>• <i>Massive Attack - Unfinished Sympathy</i></li> <li>• <i>Emeli Sandé – Heaven</i></li> </ul> <b>AND</b><br>One video from list B <ul style="list-style-type: none"> <li>• <i>Fatboy Slim – Ya Mama</i></li> <li>• <i>Radiohead - Burn the Witch</i></li> <li>• <i>David Guetta – Titanium</i></li> </ul> | <i>The Big Issue.</i>          |
| <b>Media Language</b>        | ✓  | ✓   | ✓                              |
| <b>Media Representations</b> | ✓  | ✓   | ✓                              |
| <b>Media Contexts</b>        | Social and Cultural  | Social and Cultural   | Social, Cultural and Political |



## *SET PRODUCTS*

Advertising and marketing must be studied in relation to media language and media representations, including a consideration of the social and cultural contexts that influence how media language is used to construct representations.

Learners must study all three set advertising and marketing products in this section.

The media products will be made available by OCR. Three contrasting posters have been selected.

Learners need to study the set advertising and marketing products in relation to all the subject content bullet points listed under the 'media language' and 'media representations' topics in the subject content table following the end of component 02 to establish the codes and conventions of each category of advert.

Theories of media language and representation do not need to be studied

Consideration should be made of media language elements specific to advertising and marketing such as locations, costumes, props, makeup, lighting, choice of camera shot, angle, typography, layout and address of written content to the audience.

## Old Spice 'Smell Like a Man' (2010)

The Old Spice 'Smell Like A Man' campaign poster from 2010 was a transformative mass market campaign for the aftershave brand. Prior to 2010 the Old Spice brand was associated with a much older, more mature male audience. This poster was part of a campaign that sought to reposition the brand and make it more accessible to younger audiences



*Shelter (2011)*

Shelter, the UK-based housing and homelessness charity launched an advertising campaign in 2011 that was produced for those at risk of homelessness to point them to Shelter’s free services and guide them to seek advice on issues around homelessness earlier.



## *Lucozade 'I believe' (2013)*

The Lucozade 'I believe' campaign poster from 2013 was part of a £4m mass market campaign to educate consumers about how the soft drink brand can help improve people's sports performance, and features footballer Gareth Bale as a key brand ambassador.

The poster features a close-up portrait of Gareth Bale, a professional footballer, looking directly at the camera with a serious expression. He is wearing a dark blue football jersey with white stripes on the shoulder. The background is a solid blue color. On the left side, the text 'IN A DIFFERENT LEAGUE' is written in large, bold, black capital letters on a yellow background. In the bottom left corner, there is a small Lucozade logo above the word 'YES' in white capital letters on a blue background. In the bottom right corner, there is a small Lucozade Sport bottle and the text 'SCIENTIFICALLY PROVEN' in white capital letters on a black background. In the top right corner, there is a small table with the following information:

|        |                     |
|--------|---------------------|
| NAME   | GARETH BALE         |
| DOB    | 16/07/1989          |
| HEIGHT | 1.83M               |
| TEAM   | REAL MADRID & WALES |

## TASKS

*You are required to create a visual presentation or visual report about the set products. You may use Word, PPT or an online presentation programme such as PREZI.*

| <b>TASKS</b>   | <b>COMPLETED?</b> |
|--|-------------------|
| <p><b>1. RESEARCH INSTITUTIONS / OWNERSHIP</b></p> <p>For each of the three products, research the brand or charity behind it.</p> <p>Provide information about the following, for each of the institutions:</p> <p>Ownership: who owns the company or charity? How long has it been running for?<br/>                     What is its worth?<br/>                     What other products is it associated with?<br/>                     What appear to be the ideologies or values of the company/charity?</p>  |                   |
| <p><b>2. RESEARCH: Product CONTEXT</b></p> <p>For each of the products, research the history of it.</p> <p>First launched?<br/>                     Target audience?<br/>                     Facts and figures – numbers / successes<br/>                     Brand identity – historically. Find visual examples of previous print adverts. Annotate representations.<br/>                     Social context – what was happening socially at the peak of the brand’s success? What about when the brand identify was at its lowest?<br/>                     Associated products / competitors<br/>                     Associated news stories (historically)<br/>                     Any notable rebranding</p> |                   |
| <p><b>3. The Campaign</b></p> <p>For each of the products, find examples of the same marketing campaign in different formats (i.e. TV ad, online ad, digital ad, viral marketing etc.)</p> <p>Where was it advertised?<br/>                     How? When? What type of magazine?<br/>                     Where were the billboards placed? Between which television programmes? WHY?</p> <p>Were the campaigns successful? Facts/figures if possible.</p>  |                   |

## 4. *The Products*

For each of the products, annotate them with the following:

Typography: type and style of fonts/texts. How does it appeal to audience? How does it define the product?

Logo: Is there one? What is it? How does it promote the brand? How does it appeal to audience?

Further elements to analyse:

locations, costumes, props, makeup, lighting, choice of camera shot, angle, typography, layout and address of written content to the audience.

The questions to consider each element by are:

How does it promote the brand? How does it appeal to audience? What does the branding say about the target audience?

## 5. *Representation*

**For each of the adverts:**

Who or what is being represented?

How is the representation constructed?

Who has created the representation?

At whom is the representation targeted? How do you know?

What does the representation mean to them?

What does the representation mean to you?

Is it a positive or negative representation?

Does it challenge or subvert stereotypes?

## 6. *Intertextuality*

What other films/music/tv/radio/adverts/literature does the advert remind you of?

How does it show similarities to other media products?

WHY?

How does this help the brand image?

## *Things you need to know*

| CONTEXT   | Do I know it? |
|---|---------------|
| <ul style="list-style-type: none"> <li>How the media products studied differ in institutional backgrounds and use of media language to create meaning and construct representations to reach different audiences, and can act as a means of: - reflecting social, cultural and</li> </ul> |               |



**Paper 1: Section B: Media Language and Representation – ADVERTISING AND MARKETING**

|   |  |
|---|--|
| <p>political attitudes towards wider issues and beliefs - constructing social, cultural and political attitudes towards wider issues and beliefs</p> <ul style="list-style-type: none"> <li>• How media products studied can act as a means of reflecting historical issues and events</li> <li>• How media products studied can potentially be an agent in facilitating social, cultural and political developments through the use of media language to construct meaning through viewpoints, messages and values and representations of events and issues</li> <li>• How media products studied are influenced by social, cultural, political and historical contexts through intertextual references</li> <li>• How media products studied reflect their economic contexts through production, financial and technological opportunities and constraints</li> </ul>   |  |
| <b>LANGUAGE</b>   |  |
| <ul style="list-style-type: none"> <li>• How the different modes and language associated with different media forms communicate multiple meanings</li> <li>• How the combination of elements of media language influence meaning</li> <li>• How developing technologies affect media language</li> <li>• The codes and conventions of media forms and products, including the processes through which media language develops as genre</li> <li>• The dynamic and historically relative nature of genre</li> <li>• The processes through which meanings are established through intertextuality</li> <li>• How audiences respond to and interpret the above aspects of media language</li> <li>• How genre conventions are socially and historically relative, dynamic and can be used in a hybrid way</li> <li>• The significance of challenging and/or subverting genre conventions</li> <li>• The significance of the varieties of ways in which intertextuality can be used in the media</li> <li>• The way media language incorporates viewpoints and ideologies.</li> </ul> |  |

**Paper 1: Section B: Media Language and Representation – ADVERTISING AND MARKETING**

| REPRESENTATION  |  |
|---|--|
| <ul style="list-style-type: none"> <li>• How the media portray events, issues, individuals and social groups.</li> <li>• The way events, issues, individuals (including self-representation) and social groups (including social identity) are represented through processes of selection and combination</li> <li>• the way the media through representation constructs versions of reality</li> <li>• the processes which lead media producers to make choices about how to represent events, issues, individuals and social groups</li> <li>• the effect of social and cultural context on representations</li> <li>• how and why stereotypes can be used positively and negatively</li> <li>• how and why particular social groups, in a national and global context, may be under-represented or misrepresented</li> <li>• how media representations convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a wide range of media representations</li> <li>• how audiences respond to and interpret media representations</li> <li>• the way in which representations make claims about realism</li> <li>• the impact of industry contexts on the choices media producers make about how to represent events, issues, individuals and social groups</li> <li>• the effect of historical context on representations</li> <li>• how representations may invoke discourses and ideologies and position4 audiences</li> <li>• How audience responses to and interpretations of media representations reflect social, cultural and historical circumstances.</li> </ul> |  |