

The Effect of Media Literacy on digital Ads

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Abstract

As per the unprecedented development and growing of the Media, the visual designs and concept become one of the success keys in the Marketing campaigns. The Media and its channels have played an important and effective role in our daily life, and these channels have become an important platform for advertisers to reach large audiences with low cost.

The Media channels are essentially dependent on visuals designs, thus visual literacy become a very important knowledge for dealing with the advertisement and has an impact on the nature of its components to be suitable. This new progress in advertising create a new kind of ads called "digital ads". The aim of this research was to develop a conceptual framework regarding how visual imagery and design in advertising combining in the digital ads and how the Media literacy can influence the designs of the ads to help them to reach the required targets. The visual designs in advertisements play a major role in influencing and swaying the audience's perceptions if the audience has the ability to read and understand the ad's message

This study tries to emphasize the necessary visual vocabulary and the advertiser's knowledge of the different types of digital ads, the difficulties that face them and how to overcome them, clarifies the expected advantages and how to reach the desired effect on the market.

Keywords:

Media Literacy, Digital advertng, Advertising literacy skills, Advertising literacy, Rhetorical literacy.

الملخص

يمكن التعامل مع محو الأمية الإعلانية من ثلاث نقاط مختلفة. من وجهة نظر التعليم والبحث الإعلامي، يعد محو الأمية الإعلانية مفهوماً تحليلياً ونموذجاً يمكن استخدامه لدراسة أشكال مختلفة من الإعلانات. من وجهة نظر المستهلك، يعد محو الأمية الإعلانية جزءاً من القدرة الشخصية والعملية لفهم الرسائل التجارية وظواهر الوسائط. أخيراً، من منظور جهة الاتصال، تعد معرفة القراءة والكتابة وجهة نظر جديدة توفر التوجيه للتخطيط الإعلاني.

يوجه تحليل مهارات القراءة والكتابة لدى المستهلكين الخيارات المتعلقة بتدابير وقنوات الاتصال. يسهل النموذج تخطيط الاتصالات وصياغة الرسائل، ولكنه يساعد أيضاً على فهم نوع الاتصالات التي يحتمل أن تزجج المستهلكين الذين يعرفون القراءة والكتابة.

نظراً للأهمية الموثقة جيداً لمحو الأمية الإعلامية وتعليم وسائل الإعلام، من المدهش أن الاهتمام البحثي القليل الذي تم توجيهه إلى جانب الإعلان. عادة ما يتم مناقشة الإعلان في إطار محو الأمية الإعلامية بشكل عام. تحدد العديد من الكتب المدرسية حول محو الأمية الإعلامية الإعلان كجزء لا يتجزأ من محو الأمية الإعلامية. ولكن بشكل عام فشلت عملية

وضع تصور لمحو الأمية فى الإعلان ونمذجه. الطفولة.

فى الواقع ، من الواضح تمامًا أن مفهوم محو الأمية الإعلانية يحتاج إلى مزيد من التوضيح والتطوير. شهد مجتمع وسائل الإعلام انتشارًا كبيرًا وتنوعًا لأشكال الاتصالات ، ولم يعد محو الأمية يشير فقط إلى مهارات تفسير الاتصالات المكتوبة. يشير محو الأمية الإعلامية إلى القدرة على قراءة وتحليل الأشكال والوسائل المختلفة لتمثيل الوسائل. نتلقى يوميًا آلاف الرسائل ، والإعلان جزء من ذلك بالفعل ، وعلى الرغم من أنه يعكس الواقع المحيط لدينا ، إلا أنه يحدد أيضًا كيف ينظر الناس إلى تلك الحقيقة علاوة على ذلك ، يوفر نموذج محو الأمية الإعلانية طريقة لاستباق ردود أفعال أصحاب المصلحة وتحليل اتصالات التأثيرات الاجتماعية. يتطلب المستهلكون المستثمرون وأصحاب المصلحة المهتمون بالشفافية والموثوقية والمسؤولية الاجتماعية للشركات واتصالاتهم. تنطبق متطلبات المسؤولية الاجتماعية أيضًا على المعلنين ووكالات الإعلان ومخططي الإعلانات، لأن الإعلانات تشكل مواقف الناس وقيمهم الثقافية وكذلك النقاش العام إلى حد أكبر من ذي قبل

كلمات دالة

معرفة الوسائل الإعلامية (محو أمية الوسائل الاعلامية، الإعلان الرقمية، مهارات المعرفة الاعلانية (محو الامية الاعلانية)، المعرفة البلاغية.

CONCLUSIONS

Advertising literacy can be approached from three different vantage-points. From the point of view of media education and research, advertising literacy is an analytic concept and a model that can be used to study different forms of advertising. From the consumer point of view, advertising literacy is part of the individual's personal, practical ability to understand commercial messages and media phenomena. Finally, from the communicator's perspective, advertising literacy is a new viewpoint that provides direction for advertising planning.

An analysis of consumers' literacy skills directs choices concerning the measures and channels of communication. The model facilitates the planning of communications and the formulation of messages, but also helps to understand what kind of communications potentially annoys media literate consumers.

Furthermore, the model of advertising literacy provides a way of anticipating stakeholder reactions and of analysing the social impacts communications. Enlightened consumers and critical stakeholders require transparency, reliability and social responsibility of companies and their communications. The demands of social responsibility also apply to advertisers, advertising agencies and advertising planners, because advertisements are shaping people's attitudes and cultural values as well as public debate to a greater extent than before.

(What Is Advertising Literacy? Exploring the Dimensions of Advertising Literacy by Malmelin, Nando Journal of Visual Literacy, 2010)

Introduction:

Media society has seen a dramatic proliferation and diversification of forms of communications, and literacy no longer refers only to the skills of interpreting written communication. Media literacy refers to the ability to read and critically analyse different forms and means of media representation. The development of personal media literacy begins with the realization that every day, we receive thousands of messages that can potentially influence our opinions,

attitudes, values and behaviour. Advertising has great cultural significance: on the one hand it reflects the surrounding reality, but on the other hand it also shapes the way that people view that reality. (Silverblatt 1995, 2-3.)

The growth and development of media culture has created a society where people need advanced skills of media literacy and visual literacy.

(Malmelin, Nando- What Is Advertising Literacy? Exploring the Dimensions of Advertising Literacy- Journal of Visual Literacy-210).

Consumers and business buyers receive more messages, through more channels, than ever before. Cutting through the noise requires advertisers to deliver hyperpersonalized messages that resonate at the individual level. Now, advertising is undergoing a transformation — the biggest revolution since the launch of digital ads in the 1990s — driven by data.

(Ashish Sharma, 2Ambudi Bhosle, 3Brijesh Chaudhary-Consumer Perception and Attitude towards the Visual Elements in Social Campaign Advertisement-Journal of Business and Management-July/Aug. 2012)

Media Literacy

The most used definition of Media Literacy was arrived at by participants at the Aspen Media Literacy Leadership Institute in 1992. It states that media literacy is "the ability to access, analyze, evaluate, and create media in a variety of forms."

Others have added to this definition, increasing its detail and specificity.

For instance, the Center for Media Literacy modified the statement for its Media Lit Kit as follows: "Media Literacy is a 21st century approach to education.

It provides a framework to access, analyze, evaluate and create messages in a variety of forms – from print to video to the Internet. Media literacy builds an understanding of the role of media in society as well as essential skills of inquiry and self-expression necessary for citizens of a democracy.”

Eight Key Concepts

Although media literacy education is only just now beginning to spread in the United States, it has been a required part of the school curriculum in Canada for some time now. The Ontario Ministry of Education, as part of its guide to media literacy, has defined 8 media literacy key concepts. These concepts help to create the framework that is necessary for students to analyze and evaluate the media that surround them.

1. **All media are constructions.** This is arguably the most important concept. The media do not simply reflect external reality. Rather, they present carefully crafted constructions that reflect many decisions and are the result of many determining factors. Media Literacy works towards deconstructing these constructions (i.e., to taking them apart to show how they are made).

2. **The media construct reality.** The media are responsible for the majority of the observations and experiences from which we build up our personal understandings of the world and how it works. Much of our view of reality is based on media messages that have been preconstructed and have attitudes, interpretations, and conclusions already built in. Thus the media, to a great extent, gives us our sense of reality.

3. **Audiences negotiate meaning in media.** If the media provides us with much of the material upon which we build our picture of reality, each of us finds or "negotiates" meaning according

to individual factors: personal needs and anxieties, the pleasures or troubles of the day, racial and sexual attitudes, family and cultural background, moral standpoint, and so forth.

4. Media messages have commercial implications. Media literacy aims to encourage awareness of how the media are influenced by commercial considerations, and how they impinge on content, technique, and distribution." Most media production is a business, and so must make a profit. Questions of ownership and control are central: a relatively small number of individuals control what we watch, read and hear in the media.

5. Media messages contain ideological and value messages. All media products are advertising in some sense proclaiming values and ways of life. The mainstream media convey, explicitly or implicitly, ideological messages about such issues as the nature of the good life and the virtue of consumerism, the role of women, the acceptance of authority, and unquestioning patriotism.

6. Media messages contain social and political implications. The media have great influence in politics and in forming social change. Television can greatly influence the election of a national leader on the basis of image. The media involve us in concerns such as civil rights issues, famines in Africa, and the AIDS epidemic. They give us an intimate sense of national issues and global concerns so that we have become McLuhan's Global Village.

7. Form and content are closely related in media messages. As Marshall McLuhan noted, each medium has its own grammar and codifies reality in its own particular way. Different media will report the same event, but create different impressions and messages.

8. Each medium has a unique aesthetic form. Just as we notice the pleasing rhythms of certain pieces of poetry or prose, so we ought to be able to enjoy the pleasing forms and effects of the different media.

(John J. Pungente-Canada's Key Concepts of Media Literacy-on jan.2020- available on: <http://www.medialit.org/reading-room/canadas-key-concepts-media-literacy#bio>)

Advertising as Part of Media Literacy

Given the well-documented importance of media literacy and media education, it is surprising how little research attention has been paid to the aspect of advertising. Advertising has usually been discussed in the frame of media literacy in general. Many of the textbooks on media literacy identify advertising as a component part of media literacy (e.g. Silverblatt, 1995; Potter, 1998). There has also been some research on advertising literate consumers (e.g. O'Donohoe, 1997; O'Donohoe, 2001; Mattelart, 1991; Ritson and Elliot, 1999), but overall the conceptualization and modelling of advertising literacy has failed to move beyond its infancy. Indeed, it is quite obvious that the concept of advertising literacy needs to be clarified and developed further.

Media society has seen a dramatic proliferation and diversification of forms of communications, and literacy no longer refers only to the skills of interpreting written communication. Media literacy refers to the ability to read and critically analyse different forms and means of media representation. We receive on daily basis thousands of messages, and advertising is actually part of that, and although it reflects our surrounding reality, but it also shapes how people view that reality. (Silverblatt 1995, 2-3.)

The rise witnessed in the media created a need for advanced skills of media and visual literacy.

The concepts of media literacy and advertising literacy assume that people need to have good understanding and literacy levels of the symbolic systems used by the media. Based on their semiotic studies on visual communications, Kress and van Leeuwen (1996) have suggested that even though different forms of representation and communication are not independent of one another, they may nevertheless involve distinctive forms that differ from other ways of creating meanings.

Digital advertising

Definition: Digital advertising is the practice of delivering promotional content to users through various online and digital channels.

Digital advertising leverages mediums such as social media, email, search engines, mobile apps, affiliate programs and websites to show advertisements and messages to audiences.

To effectively reach audiences and interact with them in a smarter, 1-to-1 manner. Advertisers now, powered by technology has so many data sources, and the winners are those who can use the data and the technology in their favor, and evolve their strategies to keep pace with consumers.

Advertiser more than ever before are relying on major social media platform and online platforms to deliver their messages. The success of an ad or a campaign is not only measured by the measures of clicks and impressions but also by the lifetime customer value.

(Ashish Sharma, 2Ambudi Bhosle, 3Brijesh Chaudhary-Consumer Perception and Attitude towards the Visual Elements in Social Campaign Advertisement-Journal of Business and Management-July/Aug. 2012 PP 06-17)

Advertising literacy skills

Advertising is unique in the way it communicates with people, and its understanding and the ability to interpret it requires specific literacy skills as described below:

1. Informational literacy

Informational literacy is part of the process of information acquisition. It is the ability to obtain information from the media and to judge its accuracy.

One of the goals of advertising is to supply information to consumers. A hundred years ago, early advertisements consisted mainly of product information, giving details on the quality and the price of the product (Leiss, Kline & Jhally, 1990).

Today, advertising is geared not so much to supplying information as to invoking attention and generating positive images.

2. Visual/Aesthetic literacy

The aesthetic literacy of advertising refers to interpreting and understanding advertisements as a source of aesthetic pleasure and entertainment. One aspect of advertising literacy is thus the ability to use the media for personal needs, such as relaxation or seeking out new experiences. Aesthetic literacy allows people to evaluate the aesthetic composition and artistic means used in advertisements. (E.g. Potter, 1998; Silverblatt, 1995; Messaris, 1994.)

The big bang for creative revolution was the Beetle car advertising campaign developed by Doyle Dane Bernbach agency in New York under the slogan "Think Small". The campaign actually broke all set advertising rules and practices of that time such as: the car was not properly

displayed in the advertisement nor its name was clear, the slogan was negatively formulated, and the content lacked all the useful information (Berger, 2001).

With the help of visual presentations, advertising aims to get across a variety of cultural meanings that lie beneath the surface and that are difficult to put into words. The interpretation of the most complex and multilayered advertisements actually requires understanding of specific inter-textual references to other forms of media presentations and genres.

3. Rhetorical literacy

Advertising as a form of persuasive communication came under intense social critique in the 1950s when the American James Vicary announced that his company had developed a method for inserting fast "flashes" within movies. These flash messages were said to be so fast that they could not be consciously observed. However, Vicary claimed they nonetheless affected people subconsciously. The showing of commercial messages such as "Hungry? Eat Popcorn" and "Drink Coca-Cola", he claimed, had increased the sales of popcorn by over 50% and the sales of refreshments by at least one-fifth (Phillips 1997; Messaris 1997; Rutherford 1995).

Vance Packard's published a book in 1957 under the name of "The Hidden Persuaders". According to Packard, advertising agencies added subliminal messages in the advertisements in order to increase the sales of the products they advertised for.

Packard's thesis was effectively an extension to Vicary's earlier claim: he proposed that consumers' actions had become conditioned reflexes rather than being a result of rational consideration.

Now after all those years, the debate about Packard's theory is still going on although it is still not proven, yet the arguments still sink very well with how advertising persuasion is talked about.

The focus of rhetorical literacy is on understanding the means of persuasion used in advertising. Rhetorical literacy is the ability to understand different means and strategies of persuasion in advertising and marketing communications in general. Some studies have found that young adults in particular have often developed a special literacy of marketing strategies, conventions and styles (O'Donohoe, 2001; O'Donohoe, 1997).

Advertising is in many ways based upon the principles and tenets of classical rhetoric. For centuries, rhetoric has been understood in terms of the skill and art of oral persuasion, but even though classical theories of persuasion were not developed with a specific view to mass communications, they usually work in the media environment as well (Silverstone, 1999).

A person's knowledge and experience in life will clearly shape how he receives different messages and hence his attitude towards the media and advertising, hence it became very important to understand the targeted consumer literacy skills.

Insights into a new era of advertising and media buying

In a world where it became very easy for competition to come in and dilute your message, persuasion has become an integral measure in advertising success. Persuasion is the change you are able to make in someone's perception and ultimately as behavior towards a product, service or an issue as a communication goal. "Persuasion is a symbolic process in which communicators try to convince other people to change their attitudes or behavior regarding an issue through the transmission of a message, in an atmosphere of free choice" (Perloff, 2003).

Visual processing

As we get exposed to all sort of media and content all the day, our minds work as a processor trying to give meaning and understanding for this information as well as filling the gaps automatically based on one's knowledge and experiences. It is important to mention that the mind will not make the distinction between real information and messages transmitted by the media on the subconscious level.

Schroeder (2002) explains how market is full of visual imagery trying to persuade; brands are portrayed extensively with the use of images and a number of products are made in such a way to correspond visually. "The dominance of visual imagery does not necessarily make for visual literate consumers. Visual consumption often involves mere looking without comprehension, gazing without knowledge, and watching without engagement".

Unlike visual processing, verbal processing is mostly limited in language center within higher cortex. Childers and Jiang (2008) differentiate the two systems and explain that verbal process takes longer time to be processed, whereas visual process obtains an immediate response from mind. Thus, in the situations of advertising research that make naturalistic conditions, in which participants doesn't wish to direct all of their resources to process the persuasive stimulus. It is rational to expect that because the brain processes visual information easily.

Basically results explain the notion that visual advertisements are more prominent and more reliable, because the mind is able to get more information while processing fewer resources.

In addition, in comparison of how visual and verbal advertisements are processed, visual advertisements have advantages because of its ability to communicate a big amount of information almost immediately. The implementation of these advantages expressed by visual information is that imagery used in advertisements could be more persuasive than similar information communicated by verbal form. This persuasive potential of visual form can be more powerful in naturalistic situation when consumers have less time to be exposed to an advertisement, or face similar contradiction where it is bit difficult to pay attention towards an object which consumers are asked to respond.

How images create meaning:

There are three categories of an image: syntax, semantics and pragmatics. These three steps are the way to understand the cognitive process in the viewer's mind created by image. At first, when a viewer approaches an image of advertisement, viewer perceives it with general bricks and forms to build up the total image. Then the viewer understands the signs and tries to interpret the whole image (Morris, 1946). Sometimes it is tough to understand the signs because there are no apparent boundaries between the parts of image. Once a viewer is able to identify the particular element as a sign, then image can be explored (Fiske, 1990):

I.Syntax (form): is the relation between signs. It basically focuses on form and the unit of image's rough material. A viewer is provided with a type of hierarchy by the structure and construction of different elements, so that a viewer can understand less important and more important element. A connection is developed among dissimilar elements.

II.Semantics (Content): is about its referred things and the connection between different signs. This is all about the image's content. The signifier and signified are the two components which make sign together. Signifier is the image of sign as seen by viewer and the signified is the concept behind it. This concept is widely common to the members of same language.

III. Pragmatics (Interpretation): A viewer's cognitive process is considering the various aspects. A spectator connects the elements together and tries to evaluate it with the help of its perspective. An image is constructed by form and content. Image behaves like a message. Content changes over into argument or statement.



IV. Text guides the consumer towards the particular meaning rather than other. In this advertisement, girl's smoking addiction is depicted as a fish get caught.

V. Williamson (1978) talk about the different objects in an advertisement which connects to particular qualities. For example, picture of a girl can represent the youth and beauty. In advertisements, certain objects can be taken for granted for some particular qualities. The composition of different objects is important that how the elements are framed together.

The Concept of Visual Design and its importance

Due to the massive amount of advertisements in the market, not all ads capture consumers' attention and impact their perceptions. Hence, the notion of **visual design** plays a significant role to allow attractiveness and distinction in the ads.

Advertising, in all media except radio, relies heavily on visual as well as verbal information to present the advertised product. The concept of visual design refers to the organization of elements related to the advertisement's artistic aspects. It is the launching of messages containing aesthetic structures (mixed discipline between the usage of creative and appealing visual schemes and information-development). Visual communication designs pursue to attract attention, inspire desires, and encourage people to respond to the communication messages by formulating a favorable impact on viewers' perceptions (Köksal, 2013).

Despite the growing awareness of the influence on visual design on consumers' perception, surprisingly little is actually known about the way of design or aesthetic theory has on the contributions of people's opinions and judgments. Little is known about how advertising inspiration is viewed by the consumers. The public's views and outlooks toward advertising have not focused on ideas about the impact of visual designs (Köksal, 2013).

Visual communication has attracted particular attention because advertising has become so much more multifaceted in its efforts to use artistic components to attract attention and persuade consumers (Phillips and McQuarrie, 2002).

Advertisements' Visualization

With the increase of the variety of product and services in the market, attracting consumer awareness is important. Marketing activities, such as the usage of advertisements, have become significant. Advertisements can create impressions through visual imagery or text based imagery (Köksal, 2013). Television commercials, magazine ads, and other forms of advertising often using visual designs and aesthetics in an inspirational manner to attract viewers' attention to affect perception, persuasion, and ultimately behavior. Visual designs help in generating artistic advertising, which leads to ad effectiveness on consumers (Hetsroni, 2005).

Visual imagery is used to draw attention; stimulate curiosity; show off the promoted substance and its features; establish a personality for the promoted substance; link the promoted substance with clear symbols and lifestyles; and infuse the image in the minds of the target consumers. Visual designs illustrate imagery with passion, giving products, service, place, idea, etc. spiritual essence. Images used in advertising express the nature or the implication of the product or service, as well as differentiating it from competitors (Köksal, 2013).

Elements of Visual Designs found in Advertisements

An **image** is a complex mode of visual communication, which is analyzed in relative to **color, form, design, and other technical properties**. The role of images in advertising is to create positive experiences and feelings associated with the advertised matter, which might engage receiver's response. In order to impact consumers, images should communicate claims, evaluations, and express offers (Scott, 1994; Sharma *et al.*, 2012). Advertisements are a form of persuasive writing.

Effective visual advertisement tells a simple story quickly; asks consumers for certain responses; easily understandable; and appeals to the consumer's emotions using pictures, slogans, and symbols (Köksal, 2013).

Advertising uses aesthetics to accomplish the task of promoting a specified matter (product, service, person, idea, place, etc.). The purpose of the art is to provide a certain image in the advertisement. An image is a set of emotional connotations the consumer gains from the ads. There are various visual elements that are the basic vocabulary of the composed communicated art. The principles of design help to plan and organize the elements of art so that advertisements will hold the viewers interest and command attention. In any work there is a thought process for the arrangement and use of the elements of design. These elements are interrelated to each other and to the whole representation (Sharma *et al.*, 2012).

The elements of design take into consideration lines, color, texture, shape, form, value, and contrast and size as follows:

Lines: refer to the mark on a surface that portrays a shape or outline. There are different types and styles of lines such as vertical, horizontal, diagonal, and contour.

Color: signifies specific shades that act as powerful image builders. The color wheel is a way of showing the chromatic scale. All the existing colors are made with the primary triad (red, blue, and green). Red portrays youthfulness, power, and action; blue depicts relaxation; and green implies organic, growth, and hope. There are also complimentary colors that can produce dull and neutral pigment. Black and white can be added to produce tints (add white), shades (add black) and tones (add gray).

Texture: the degree of roughness or smoothness in objects. This element refers to the surface qualities of an object. Smooth surfaces usually suggest sophisticated and polished tastes while rough surfaces suggest toughness.

Shapes: 2-dimensional line with no form or thickness (flat objects). Each shapes provides motivation to build images and illustrate different meanings; a circle indicates eternity and virtue; a line suggests freedom; triangles focus peoples' attention upward, while squares often suggest practicality and usefulness (Lidwell *et al.*, 2010).

Form, a 3-dimensional object having volume and thickness. It refers to a 3-D effect that entails the usage of light and shading techniques.

Value: This component refers to the degree of light and dark in a design. It is the contrast between black and white and all the tones in between. The seventh element in visual designing is **contrast**, the extreme revolutions between values.

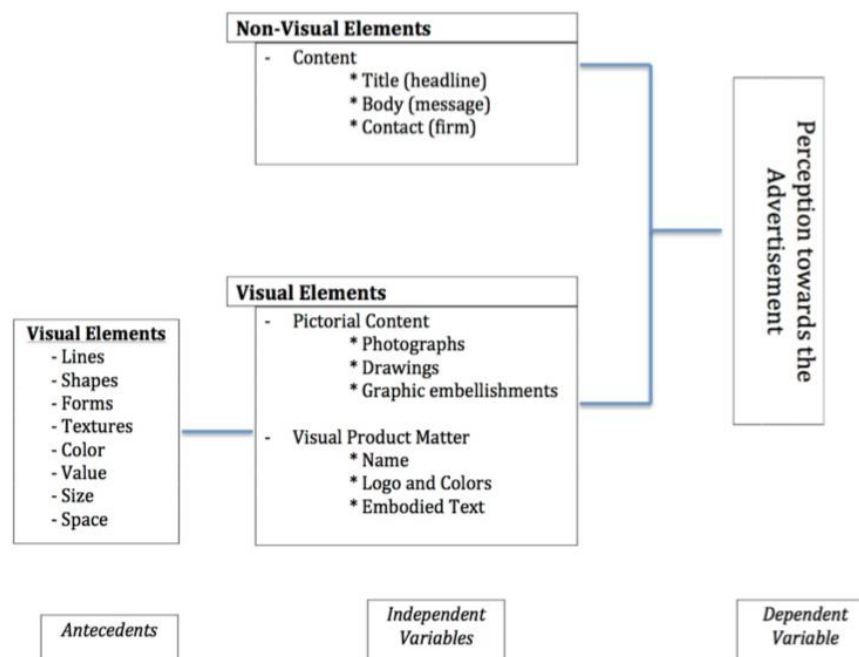
Size: the differences in the magnitudes of objects, lines, or shapes (Lidwell *et al.*, 2010).

These elements when combined form an aesthetic design. Aesthetics is related to the sense of beauty. More broadly, academic scholars define aesthetics as a critical reflection on art, culture, and nature. Since ads' aesthetics can influence perceptions and judgments, the importance of design and color treatments must be considered. Artistic, visual, and appealing designs in advertisements create an interesting composition that acts as an attention attraction to viewers. Consumers' perceptions of advertisements evoke a wide range of emotions and outlooks. These perceptions impact the user's attitude towards the advertisements (Sharma *et al.*, 2012).

Visual Design Impact on Perception

Advertising that employs visual design elements to implicitly highlight the characteristics of the matter being promoted usually, have an impact on viewers' perceptions

Visual design and aesthetics give rise to effective responses associated after decoding of the ad. The receiver then will look at the whole advertisement with a more favorable perspective (Mick, 1992).



(Eiman Negm *, Passent Tantawi- Investigating the Impact of Visual Design on Consumers' Perceptions towards Advertising- April 2015)

Types of Digital (Online) Advertising

There are many different types of online advertising, but which one(s) should your business use? From Display Ads to SEO to PPC, here is your complete guide to online advertising.



1. Search Engine Marketing & Optimization (SEM) & (SEO)

SEM (Search engine Marketing) and SEO (Search engine optimization) are two types of online advertising that promote content and increase visibility through searches.

- **SEM:** Instead of paying for the actual ad, advertising pay each time users click on the ad to their website. Businesses benefit by gaining specific information about their market.
- **SEO:** To gain a higher rank in search engine results, advertisers use various SEO tactics, such as linking, targeting keywords and meta descriptions and creating high level content that other sites will link to. While SEM is a paid strategy, SEO is organic, making it a sought-out type of online advertising.

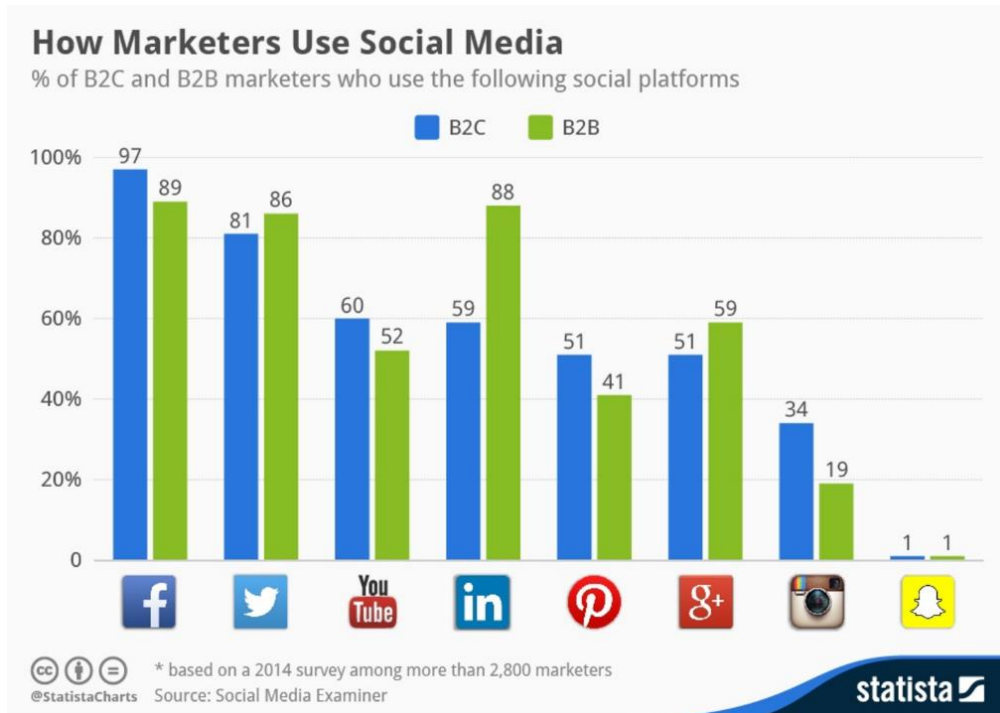
2. Display Advertising

Display advertising is a type of online paid advertising, typically using images and text. The most popular forms of display ads are banners, landing pages (LP's) and popups

3. Social Media

There's no doubt that social media advertising just keeps growing and growing each year. There are 1.65 billion active mobile social accounts globally with 1 million new active mobile social users added every day. According to the Hootsuite social media advertising statistics, social media advertising budgets have doubled, worldwide, from \$16 billion to \$31 billion in the past 2 years alone.

The two types of social media online advertising are organic, and paid. Placing paid ads, promoted posts or sponsored stories are a popular way to reach more of the demographic of the company, without paying a bundle. As you can see from the chart below, Facebook and Twitter are the most popular social media platforms for companies to reach potential new customers with LinkedIn a popular avenue for B2B sales.



(Credit image: Social Media Examiner)

4. Native Advertising

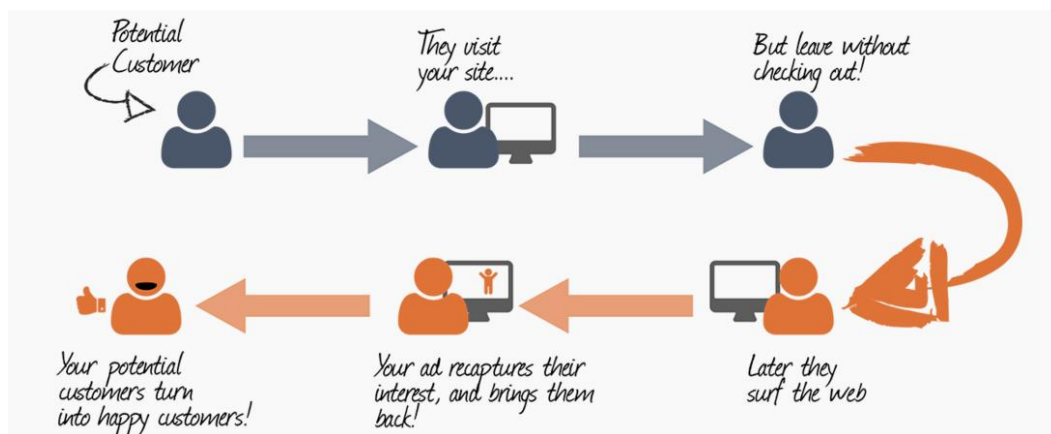
The ads placed at bloggers or Facebook posters were present? They can be “other recommended readings” or “other people liked” with suggested examples for users to click on. This is native advertising.

5. Pay Per Click (PPC)

(Pay per click). These are ads that advertisers only pay for when a user clicks on them.

6. Remarketing (or retargeting)

is a type of online advertising that does exactly what it says it does? This cookie-based technology literally follows the user around the internet, in order to remarket him/her again. Statistics show that only 2% of web traffic converts on the first visit, which means **98% of users leave without converting right away**. These users are targeted once they leave the website by then seeing subtle hints (ads), reminding them about their previous interest. Here’s how the code works:



(Credit image: ReTargeter)

7. Affiliate Marketing

Affiliate marketing is promoting a company's product while earning a commission for each sale that was made. It's essentially a 3party advertising agreement between the advertiser, publisher and consumer. It's widely adopted with bloggers who have large numbers of followers and are looking to gain passive income.



(Credit image: cj affiliate)

8. Video Ads

Video ads are growing in popularity, especially with the younger generation of consumers. BI Intelligence reported that digital video will reach nearly \$5 billion in ad revenue and with the highest average click-through rate, 1.84%, of any digital format (2016). And the stats don't lie. 55% of consumers view videos in their entirety while 43% want to see more video content from markets.

Top 6 Benefits of Digital Advertising

As an advertiser, you're faced with two choices: traditional advertising or digital advertising. Traditional advertising has always been very effective when it comes to targeting local audience and driving customers to brick-and-mortar stores), yet unlike digital advertising it cannot reach specific target audience nor does it provide timely analysis and results to the marketer; which are benefits that are unique to digital advertising.

Here are the top six benefits unique to digital advertising.

1. It's Cost-Effective

Digital advertising is so cost-effective that even small businesses, start-ups, and mom-and-pop shops can afford it. Facebook's cost per click (CPC), on average, is around \$0.61. If you decide to advertise on Google instead, that'll cost you approximately between \$9.90 and \$22.84 per click. Although it's a little more expensive than Facebook advertising, it's still significantly cheaper than traditional advertising.

2. More Teens Are on Social Media

Millennials now have their eyes glued to their screens. Actually surreys show that many of them spend a good amount of time on social networks on daily basis as social media became an integral part of their lives.

3. Your Brand Can Go Viral

Thanks to the ease of sharing, memes, videos, news stories, and even brands can go viral. A famous going-viral, rags-to-riches success story is CEO and Founder of Nasty Gal Sophia Amoruso's, who started her small, unknown business on eBay while spreading brand awareness first on MySpace then on Facebook, leveraging Facebook's targeting tools and aiming ads at consumers who were most likely to purchase her clothes. Her brand awareness campaigns

eventually led to partnerships with major fashion and footwear brands and investors. Now Amoruso's has a retail store in LA and several online stores internationally.

4. You Can Target Ads to Almost Anyone

Social media platforms have the ability to target ads to almost anyone with the information it collects from users and third-party data brokers such as Acxiom, Epsilon, and Experian. With the data provided by Facebook, you can target people according to their demographics, behaviors, lifestyles, interests, and connections.

5. You Have Access to Data and Insights

One of the mega advantages of social media (Facebook, google, Snapshot, etc...) is that it will provide you with a lot of timely and valuable insights into how much you are spending versus your profits and the RPO (return on investment) that you are getting from your ad. It will also give you a lot of insights on your audience and their habits and lifestyle. Unlike traditional advertising, you don't have to wait for weeks for the results that you can then use to improve your campaigns.

6. Ad Formats Are Constantly Improving

Social Media platforms keep on improving their ads formats all the time, which results in improving your overall advertising experience. For example: Almost every month Facebook updates its ad products to improve the buying process for users. To note a few examples, in November, **Facebook-owned Instagram** released shoppable photo tags that allow users to shop from a brand without leaving the app.

(Roe Ganot- 8 Types of Online Advertising You Need to Know-2017. Available on: <https://www.perion.com/blog/8-types-online-advertising-need-know/>)

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