

Exam

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Question 2: Critically discuss the qualities and drawbacks of traditional TV advertising for brands in the context of changes in the global advertising media market such as the rise of streaming and on-demand TV, search and social media advertising, they drop in real time TV viewing figures around the world, and the shift in the demographic profiles of TV viewers?

Introduction

TV advertising has been a top medium for brands looking for broad reach and mass appeal for years. But the world media environment is being transformed at its very core by the emergence of streaming services, on-demand viewing, and the ascendancy of digital media such as social media and search advertising (Adetunji, 2014). These changes have not only brought about a downturn in real-time TV viewing audiences but have also transformed the demographic and behavioural patterns of television watchers. This is a critical assessment of the prime strengths and weaknesses of traditional TV advertising in light of changing consumer behaviour and technology disruption based on recent developments and pertinent scholarly and industry views.

Comprehending the Shift

The question calls for a review of traditional TV advertising in light of digital disruption. TV is still potent, particularly in terms of brand recall and emotional storytelling, but is increasingly challenged by digital platforms that provide precision targeting, interactivity, and quantifiable ROI. The Material Links document suggests that TV advertising continues to enjoy credibility and emotional appeal, but is hurt by audience fragmentation and eroding viewership among the younger audience.

Essential Traits of Conventional TV Advertising

Television advertising is famous for its mass impact and reach. It can provide rich audio-visual storytelling, create emotional connections, and establish brand stature. Events like the Super Bowl are examples of how television can still reach mass audiences, with advertisers paying millions for 30-second commercials because of their cultural relevance and high ratings (Hackley & Hackley, 2018). In addition, conventional TV commercials have a comparatively high degree of trust as opposed to online advertisements, which tend to be linked with ad fraud or annoying conduct. TV commercials also have the advantage of programming structure, allowing brands to place ads during applicable programs to target particular audience segments.

Drawbacks in the Contemporary Scene

For all its strengths, conventional television has significant flaws in the present media environment. The transition from traditional TV towards streaming services such as Netflix, Disney+, and YouTube has promoted viewership exile, especially by Millennials and Generation Z. All these services are either ad-free or selectively ad-supported, and they reduce linear TV advertising visibility. Another key challenge is the absence of real-time information and high-level targeting. While digital channels provide brands the opportunity to customise advertisements according to consumer behaviour and demographics, there is limited segmentation on traditional TV, which at best leads to wasted impressions. The production and broadcast cost of TV is still far higher than online video and social media ads.

Application and Examples

Brands increasingly are embracing hybrid approaches, pairing TV with digital media. Such as Coca-Cola introducing simultaneous TV and YouTube campaigns during big sports events to extend reach across the platforms (Miller, 2015). Companies like Procter & Gamble, meanwhile, are transferring budgets from TV to targeted digital media where ROI is more explicit. Alternatively, some brands have resuscitated television advertising by creating innovative content. John Lewis' Christmas TV commercials in the UK are an annual phenomenon, blending emotional storytelling with cross-platform digital boosting to fuel engagement and sales.

Demographic Shifts and Viewer Trends

Previous generations still watch live TV, which makes it feasible for products to target those audiences. Younger audiences, though, prefer on-demand, short-form video and mobile-first content, which makes brands question the applicability of traditional formats to youth products (Bold, 2017).

Conclusion

In the modern-day dynamic advertising landscape, conventional TV advertisement remains tactically relevant for brand narrative and mass reach but is increasingly threatened by digital substitutes that promise personalisation, interactivity, and cost-effectiveness. In my opinion, brands need to redefine TV's role not as an isolated medium but within a more inclusive, integrated media planning strategy. The future belongs to leveraging the emotional potency of TV with the targeting power and responsiveness of digital media. To remain competitive, brands need to adjust

to changing viewing habits and leverage data-driven insights to combine traditional and new media for optimal results.

Question 3: Discuss the major advantages and disadvantages of Integrated Marketing communications for entertainment brands such as TV shows, movies, popular music artists and video games. Use examples from recent campaigns where relevant.

Introduction

Different promotional tools united through Integrated Marketing Communications (IMC) allow companies to deliver cohesive brand messages that engage audiences effectively. Entertainment businesses such as television shows and films alongside music acts and computer games depend heavily on Integrated Marketing Communications to reach their diverse audiences through digital and traditional media outlets. The fundamental purpose of IMC is to create synchronized messaging across channels which strengthens both memorability and emotional impact. The research analyzes both benefits and challenges of Integrated Marketing Communication within fast-moving entertainment industries.

The integration of marketing concepts through IMC lets advertising strategies match creative executions to boost audience engagement. Advertising strategy defines the target action or mental state or emotional response of consumers through its creative elements for narrative presentation and imagery selection and tone development (*Capsule 10: Advertising Strategy And Creativity – What is strategy in Advertising?, pg. No. 9*). In crowded entertainment spaces creativity serves as a vital element because fresh advertising messages improve both memorability and visibility rates. A successful campaign requires insight according to Hackley (2018) because this human element enables emotional brand interactions with target **audiences** (*Capsule 10: Advertising Strategy and Creativity - Readings pg. No. 3*). A successful integrated marketing communications approach combines these elements into a single meaningful narrative (Vaid, et al., 2023).

Analysis

Through its integrated marketing communication approach IMC presents unified messaging across various communication platforms including trailers and social media platforms and influencer content and merchandise offerings. Audience recognition and trust increases as marketing

messages maintain consistent delivery across different channels (*Advertising strategy and Consumer insight, pg. No. 9-10*).

Entertainment brands can reach broader audiences through demographic segments by uniting their television programming with streaming ads alongside social media and PR and experiential marketing. Through IMC players experience interactive and immersive encounters that develop dedicated fan communities essential for series continuation or game expansions.

Application of Advertising Theory and Campaign Strategy

Success in entertainment IMC campaigns requires a step-by-step advertising process for their construction (Rehman, et al., 2022). The campaign should target specific objectives such as building audience numbers or moving pre-order sales forward or increasing fan enthusiasm. Account management along with planning teams create the creative brief which guides upcoming creative work. Ad visual presentation with messaging and emotional tone emerge from teams who understand both the brand essence and the target market profile (*Capsule 10: Advertising Strategy and Creativity, pg. No. 13-16*). The stages ensure campaigns deliver meaningful impact through creative execution which derives from audience knowledge and measurable performance metrics.

Examples:

“The Last of Us” (2023) represents one of HBO’s TV Series releases. IMC marketing by HBO featured teaser trailers together with behind-the-scenes content and cast interviews along with influencer reactions and synchronized release dates with gaming fan communities. Beyoncé delivers her “Renaissance Tour” for 2023 as a Music Artist. Documentary-style video teasers combined with ambiguous social media posts alongside Spotify playlists and surprise content releases functioned to create excitement among audiences.

Video Game “Elden Ring: During the pre-launch phase Bandai Namco combined multiple storytelling platforms with cinematic trailers and developer interviews as well as Twitch/YouTube influencer campaigns to activate fans while building hype for “Elden Ring: Shadow of the Erdtree” DLC (2024). These campaigns successfully united deep knowledge about fandom activities with online audience dynamics to achieve their maximal visibility and long-term memorability.

Conclusion

Integration of marketing communications offers entertainment brands powerful benefits by providing consistent messaging while increasing audience engagement and ensuring platform

alignment. The approach brings difficulties through creative constraints and demanding precise coordination and understanding between different platforms. Strategic focus alongside innovative practices become vital for entertainment brands to thrive in their fast-moving industry. Through IMC entertainment brands can transmit compelling stories featuring emotional narratives which capture audience attention and foster enduring emotional bonds.

Question 5: Advertising and promotional meanings are interpreted within a context which influences the meaning." Discuss this statement in the context of the Attention-Interest-Desire-Action (AIDA) model of advertising persuasion, linear communication theory and hierarchy-of-effects approaches, and literary theories of advertising meaning, such as intertextuality, semiotics, and polysemy.

Introduction

Advertising is considered a public planned announcement for convincing people to take action in favour of the brand. Advertising includes cultural beliefs, the use of symbols, as well as specific advertisements by target a specified group of people. The theories of AIDA, Linear Communication, as well as hierarchy of effects provide valuable insights into the pathway of advertisements. Furthermore, intertextuality, semiotics and polysemy have demonstrated that consumers perceive information in various ways. Therefore, examination of the role of contextual variables is necessary to determine the meaning of advertisements to a great extent.

Meaning of Advertising

Advertising doesn't exist in a vacuum; it is always interpreted in various contexts. These contexts include social, personal and various others. Traditional advertising models such as the AIDA model (Attention, Interest, Desire, Action) assume a linear and efficient process where customers pass on with prediction at every stage. In practice, this means the fluid which is usually shaped by the identity, experiences, as well as the societal context of the viewer. Therefore, theories such as semiotics and intertextuality play an important role in understanding the persuasion of advertising to a great extent.

Furthermore, the linear communication theory provides valuable insights into the one-way flow of information from the buyer and the seller or the receiver and the sender. However, this approach reduces the active role of the audience in examining the meanings. Modern consumers engage with

advertisements with the help of previous experiences and cultural knowledge. This can impact the decoding of the message due to prior experiences. For instance, intertextuality demonstrates how ads borrow meanings from popular culture, music or film. A perfume ad referencing a James Bond film based on the recognition of the viewer of the spy genre, masculinity and adventure. Adventure means the construction of layers that surpass more than the product itself.

In addition, semiotics provides effective intuition to the signs and symbols used the business advertising. The Nike Pro Hijab Campaign is an efficient example of this theory. Nike has hijab in its campaign to show a symbol of empowerment, inclusivity and diversity (Spector, 2017). Most of the viewers praised Nike and went in favour of this campaign. But some of the individuals consider it controversial or political, which demonstrates that a single symbol carries various meanings due to the changing perspective of viewers. The hierarchy of effects model demonstrates that customers go through cognitive, affective and behavioural stages. Moreover, campaigns such as “Dove's Real Beauty” significantly create disruptions in the login. However, Dove seeks to create emotional resonance and redefine beauty standards, but some people condemn it due to its high feminism (Celebre & Denton, 2025). Therefore, this highlights how emotional reactions are significantly influenced by personal beliefs and media literacy to a great extent.

Another efficient example of advertising is the Coca-Cola controversial campaign. The company creates “America the Beautiful” Super Bowl as which shows the song sung in various languages (PonieWozik, 2014). The ad seeks to promote the significance of multiculturalism, but it also receives serious criticism from various viewers. Some viewers think that it challenged the identity of the American people. The campaign showed how a message is differently perceived by the viewers based on their perceptions and thoughts. Therefore, the meaning of advertising is created within the sender and the receiver. However, traditional models of advertising provide an actionable and comprehensive structure to the ads, but they still lack due to the influence of complex factors.

Conclusion

In conclusion, meanings of advertising are not fixes because they are influenced by cultural, social and personal contexts. Traditional models such as AIDA, linear communication theory as well as hierarchy of effects provide valuable insights to advertising but usually overlook audience agencies. Furthermore, literacy theories like semiotics and intertextuality demonstrates the

influence of signs and references on the ads as they are influenced by different perspectives of the viewers. Therefore, successful advertising should incorporate diverse interpretations and cultural sensitivities to enhance the efficient nature of media in the digitalised world.

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