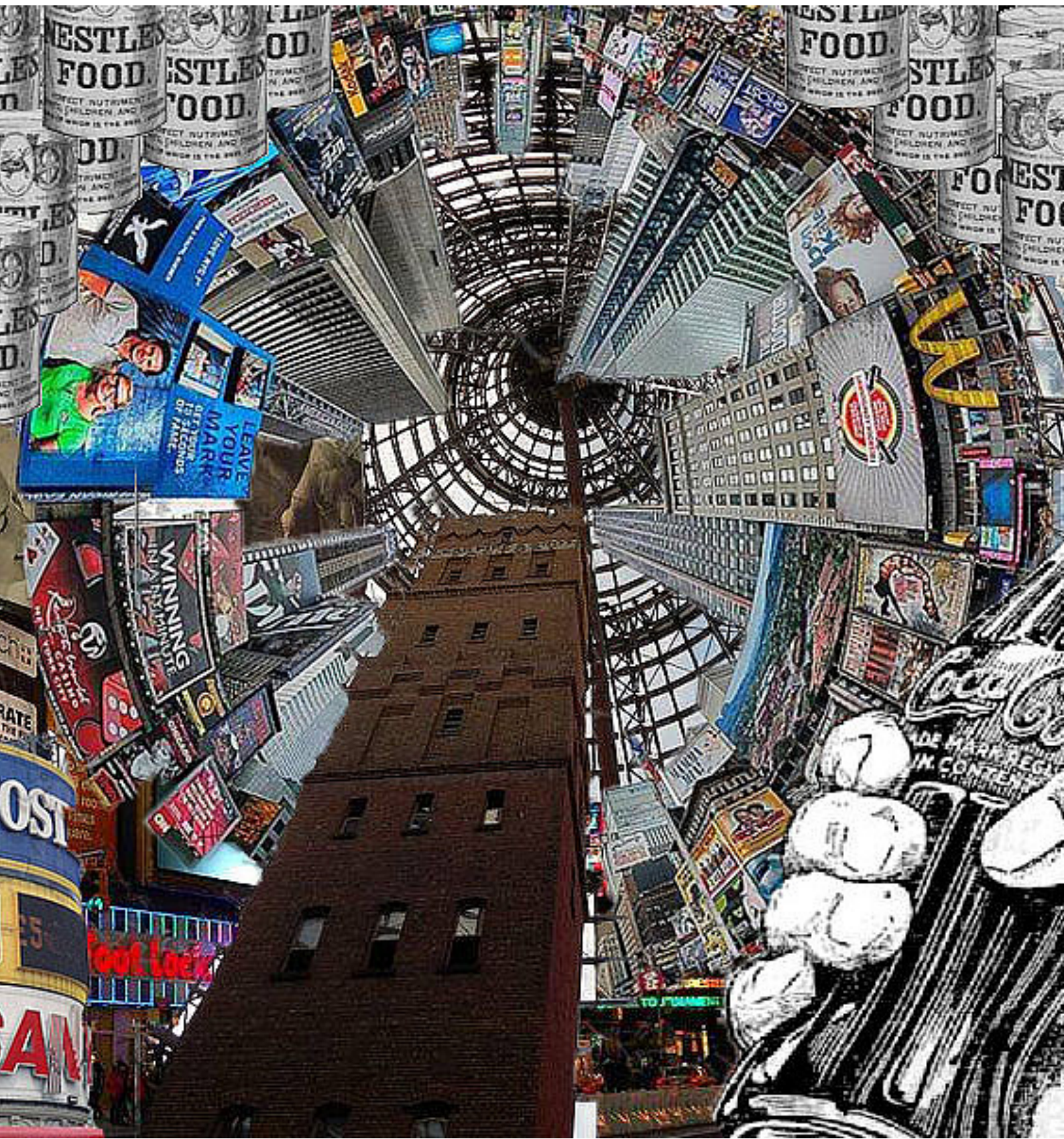


# MEDIA

THEIR EFFECT AND METHODOLOGY IN DAY-TO DAY-LIFE

# TEXTS

CREATED BY ANNIEMAE GOLDRING, SAMANTHA BENIAC-BROOKS AND JENNY PHAM VO





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# INTRODUCTION

“TEXT IS THE TISSUE OF TODAY’S SOCIETY, INTERWOVEN WITH THE VEINS OF OUR COMMUNICATION WITH OTHERS, ENCASED WITHIN THE BONES OF OUR VERY HUMANITY. IT’S FILM, PHOTOGRAPHS, NEWSPAPERS AND RECORDINGS THAT BIND US TOGETHER IN AN EXISTENTIAL WAY.” EMILY MITRESKI

THROUGHOUT THIS PUBLICATION WE PLAN TO EXPLORE THE WIDE WORLD OF MEDIA TEXTS AND THEIR INFLUENCE IN OUR CONVENTIONAL LIFE. MEDIA TEXTS HAVE BEEN A CONSTANT PRESENCE WITHIN THE MODERN WORLD, AND NOW IN THE 21ST CENTURY HAVE BECOME A DRIVING FORCE BEHIND THE FABRIC OF WHAT WE KNOW AS SOCIETY. MEDIA TEXTS HAVE THE ABILITY TO ENFORCE IDEOLOGIES, FOSTER VALUES AND CHANGE OUR PERCEPTION OF THE WORLD WE LIVE IN. THROUGH OUR EXPLORATION, WE ARE INVESTIGATING THE VARIOUS TECHNIQUES BEHIND ADVERTISEMENTS AND THE WAY IN WHICH THEY ENGAGE AUDIENCES, SHAPING THEIR OPINIONS AND CREATING ASSOCIATIONS AND CONNOTATIONS PACKAGED WITH A COMMODIFIED PRODUCT.

TO TRY TO ANALYSE EVERY FORM OF TEXT IN EXISTENCE IS IMPOSSIBLE, BUT IN THIS STUDY WE OBSERVE CAREFULLY SELECTED ADVERTISEMENTS IN VIDEO, AUDIO AND PRINT FORM. AS WE RESEARCH THESE INDIVIDUAL AREAS, WE WILL ALSO BREAK DOWN THE BARE BASICS OF THE ADS, THROUGH A RECONSTRUCTIVE REFLECTIVE PROCESS WE WILL PULL THEM BACK TO THEIR MOST BASIC FORM IN ORDER TO UNDERSTAND CLEARLY WHAT EXACTLY A SUCCESSFUL AD IS, AND WHAT AGENCIES DO IN ORDER TO CREATE AN ORGANIC AND AUTHENTIC AUDIENCE INTERACTION.



# FABRICATION EXPLANATION

MEDIA TEXTS, FORM THE FABRICATION OF ALL THAT IS SOCIETY AROUND US AS HUMAN BEINGS. MEDIA TEXTS RANGE STATICALLY ACROSS VARIOUS PLATFORMS, AND ENTER THE HUMAN CONSCIOUS AT VARIOUS LEVELS, HOWEVER TO THE VAST MAJORITY OF THE PUBLIC, THE REACH AND CALCULATED NATURE OF MEDIA TEXT MAY BE OVERLOOKED. THROUGHOUT THIS PUBLICATION WE WILL EXPLORE THE NATURE OF VARIOUS LEVELS OF MEDIA TEXT, IN PARTICULAR THE ADVERTISING WORLD OF MEDIA TEXT. THROUGH LOOKING AT THE CORRELATIVE AND CALCULATED TECHNIQUES TAKEN UPON BY ADVERTISING AGENCIES, TO ENGAGE AND INTERACT WITH THE AUDIENCE, THROUGH OUR REPLICATION OF VARIOUS CAMPAIGNS WILL CONVEY THE WAY IN WHICH TEXTS AIM TO ENGAGE VARIOUS AUDIENCES.

THROUGHOUT THIS PUBLICATION WE WILL BE PRESENTING OUR OWN RESEARCH AND EXHIBIT A REPLICATION PROCESS, SHOWING READERS THE PROCESS AND TOOLS MEDIA PROFESSIONALS ARE UTILISING IN ORDER TO CREATE WHAT COMES ACROSS AS A ORGANIC ENGAGEMENT PROCESS WITH SAID MEDIA TEXTS.



# ADVERTISEMENTS; HOW, WHAT, WHERE, WHEN, WHY?



Figure 1:0(above)  
Second Wave Feminism

FOR GENERATIONS ORGANISATIONS HAVE COMMISSIONED  
ADVERTISING AGENCIES TO MARKET THEIR PRODUCTS TO SOCIETY. THESE AGENCIES  
FOR YEARS HAVE HAD TO DRAW OF VARIOUS MEDIA TECHNIQUES TO TYPICALLY  
ENSURE THE ENGAGEMENT THE AUDIENCE WILL HAVE WITH THE ADVERTISEMENT IS  
ONE WHICH HAPPENS NATURALLY OR "ORGANICALLY" SO THAT THE ADVERTISEMENT  
HAS RESONANCE WITH ITS AUDIENCE AND THUS PERSUADES THEM  
TOWARDS PURCHASING SAID PRODUCT.

Figure 1:1(below)  
Virginia Slims, Life, 13 August 1971

## Side Note One

The image right of this side note is a sample of campaign for cigarette company *Virginia Slims* which is known for its iconic women empowering adverts. Through its breaking into the industry in 1968 *Virginia Slims* consequent campaigns all dote this girl orientated marketing as through its emergence in the cigarette industry, it burst onto the scene as a female counterpart to Benson and Hedges. It is seen subsequently through iconic advertising, advertising which capitalizes on the second wave of feminism, that was present within American culture during its emergence. Across the early campaigns the slogan "You've come along way, baby." is seen to add progressive connotations to the brand, progression which arguably is conveniently mirrored within the societal resurgence of feminism in American culture between the 1960's through to the 1980's.

## Presenting some new clichés Virginia Slims would like to drop into the English language.

A woman's best friend is her dog.  
A woman's home is her castle.  
The bigger the woman, the harder she falls.  
No woman is an island.  
We hold these truths to be self-evident: That all women are created equal.  
Woman shall not live by bread alone.  
One small step for woman, one giant step for womankind.  
After all, when you have your own slim cigarette, you really deserve your own clichés, too.





# CASE STUDY ONE: SUPER FRY ME, AN ANALYSIS OF FAST FOOD CHAINS



Figure 2:0 (above)

Franchise, photoshop of fast food photos by Anniemae Goldring

WITHIN THIS CASE STUDY WE ANALYSE THE WORLD OF ADVERTISING AND THE VARIOUS MECHANICS IT UTILISES AS A MEDIA TEXT TO ENGAGE ITS AUDIENCES. WITHIN THIS STUDY WE LOOK AT CAMPAIGNS FROM CORPORATE GIANTS SUCH AS MC DONALD'S, SUBWAY, KFC AND HUNGRY JACKS, AND THE WAY IN WHICH THEIR ADVERTISING COMPANIES MANIPULATE THE MEDIA TEXTS THEY ARE PUTTING OUT ABOUT VARIOUS PRODUCTS AND THE WAY IT SHAPES ITS AUDIENCES UNDERSTANDING, OF THE BRAND AS AN ENTITY.



# Mc DONALD'S LOOSE CHANGE MENU;

Mc DONALD'S LOOSE CHANGE MENU HIT AUSTRALIAN SHORES IN LATE 2012 WHICH CAPITALISED ON CHEAPER PRODUCTS BEING DIRECTLY MARKETING TO MASS SOCIETY THROUGH SLAMMING OF PRINT, AND VIDEO CAMPAIGNING BY THEIR ADVERTISING TEAM. Mc DONALD'S KEPT THIS CAMPAIGN SIMPLE, RELYING ENTIRELY ON THE CONVEYING OF HOW CHEEP ELEMENTS OF THEIR PRODUCT LINE WAS, LEAVING A LARGE DEMOGRAPHIC OF CONSUMERS INTERESTED. THROUGH THIS SIMPLE DELIVERY OF THEIR VARIOUS MEDIA ADVERTISEMENT TEXTS, (AS PICTURED BELOW) THE SIMPLE PRIMARY RED TRADEMARK OF THE COMPANY, ALONG WITH THE PRODUCT, AND THE PRICE OF SAID PRODUCT, WITH AUSTRALIAN CURRENCY BEING USED AS EQUAL SIGN, IS ALL THAT THEIR PRINT CAMPAIGN CONSISTED OF. BEING INTERCHANGED ONLY WITH DIFFERENT PRODUCTS, CURRENCY AND PRICING DEPENDING ON THE PRODUCT FEATURED. THIS CAMPAIGN IS SO SUCCESSFUL DUE TO THE SIMPLICITY OF IT, AND THROUGH SIMPLICITY IT CAPITALISES ON MASS AUDIENCES, RATHER THAN ISOLATING OUT A PARTICULAR DEMOGRAPHIC. THIS CAMPAIGN WORKS ESPECIALLY WELL WITHIN AN AUSTRALIAN CONSUMER DEMOGRAPHIC DUE TO OUR CURRENCY BEING COIN BASED RATHER THAN NOTES, ADVERTISING WISE AUDIENCE ENGAGEMENT WITH THIS IS SIMPLE, WE ARE PROVIDING YOU OUR SAME PRODUCT LINE AT A PRICE CHEAPER THAN OUR COMPETITORS, BUY OUR FOOD INSTEAD OF THEIRS, IT COSTS LESS, SO YOU CAN GET MORE.

Figure 3:1 (Top Right)  
Loose Change Menu Soft Serve



Figure 3:0 (above)  
Full Loose Change Menu



Figure 3:3 (Bottom Right)  
Loose Change Menu Fries

# RECREATION AND MIRRORING;

THE PROCESS OF RECREATION IS AN INTERESTING NOTION. THROUGHOUT THIS PUBLICATION WE WILL WALK READERS THROUGH A STEP BY STEP RECREATION PROCESS OF CHOSEN MEDIA TEXT ARTEFACTS. THROUGH THIS PROCESS WE WILL HIGHLIGHT THE VARIOUS TECHNIQUES WHICH MEDIA PROFESSIONALS UTILISE IN ORDER TO SUCCESSFULLY ENGAGE THEIR AUDIENCE MEMBERS.

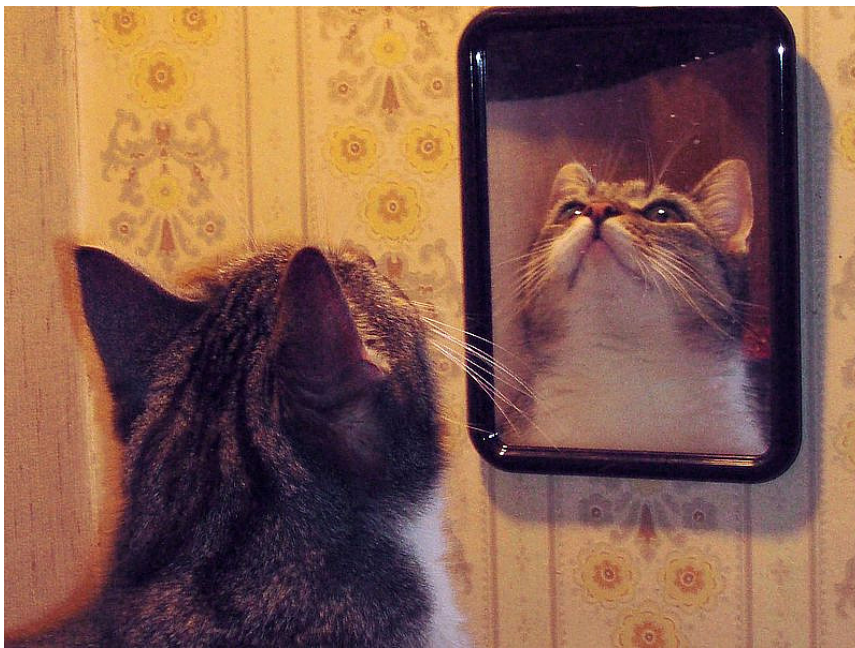


Figure 6:0 (above)  
Anastasia the cat

AUDIENCE ENGAGEMENT FOR PROFESSIONALS IS A TRICKY THING, TOO FORWARD AND IT CAN RISK OVERALL DISMISSAL AND REJECTION, TOO SUBTLE AND THE AUDIENCE MAY MISS THE ENGAGEMENT ALL TOGETHER, ONCE AGAIN REJECTING THE TEXT. ADVERTISING AGENCIES THRIVE OFF OF FINDING THIS MEDIUM LEVEL OF ENGAGEMENT EMBRACING IT, A SUCCESSFUL ADVERTISING CAMPAIGN OR STAND ALONE AD WILL FIT IN THIS MEDIUM.

IN OUR RECREATIONS THROUGHOUT THIS PUBLICATION, WE WILL DEMONSTRATE THROUGH TAKING PROFESSIONAL ADS AND USING THEM TO MARKET EVERYDAY PRODUCTS, THE TECHNIQUES THE CREATOR OF THE MEDIA TEXTS ARE UTILISING IN ORDER TO CREATE A SUCCESSFUL MEDIA TEXT.



RECREATION;  
CHEAPER BY  
THE DOZEN



THROUGH THE USE OF PHOTOSHOP I HAVE RECREATED THE SERIES OF PRINT CAMPAIGNS WHICH WENT WITH THE MCDONALD'S LOOSE CHANGE MENU IN ORDER TO HIGHLIGHT THE TECHNIQUES WHICH THE ADVERTISING AGENCIES, UTILISE WITHIN THIS MEDIA TEXT IN ORDER TO ENGAGE THE AUDIENCES. WHEN TAKING IT APART TO ITS RAWEST FORM IT IS SEEN WITHIN THIS AD CAMPAIGN THAT THEY ARE SELLING THE CHEAP RATE OF THEIR PRODUCT RATHER THAN THE PRODUCT ITSELF, CREATING A CONNOTATION IN MEDIA CONSUMERS MINDS BETWEEN MCDONALD'S AND MORE VALUE FOR THEIR MONEY THAN OTHER VARIOUS COMPETITORS OF A SIMILAR PRODUCT LINE.

# CASE STUDY TWO, THE MOST IMPORTANT MEAL OF THE DAY, AN ANALYSIS OF BREAKFAST



Figure 8:0 (above)  
Cereal Ad Collage by Anniemae Goldring

IN THIS CASE STUDY, WE EXAMINE THE SIMILARITIES BETWEEN TWO BREAKFAST CEREAL ADVERTISEMENTS, BOTH TARGETED TOWARDS PARENTS OF TODAY'S SOCIETY. WE LOOK AT A MILO CEREAL AD FROM 2010 AND A WEETBIX AD FROM 2013, BOTH CREATED TO SELL MILO AND WEETBIX RESPECTIVELY. THE FORMULA USED FOR THESE ADS IS SOMETHING WE FOUND QUITE INTERESTING IN THAT WHEN BREAKING DOWN THE ADVERTISEMENTS, IT WAS INTERESTING TO NOTE THE SIMILARITIES IN WHAT WAS SHOWN AND WHO WAS USED AS A PART OF THE ADVERTISEMENT (FAMILIES).

IS THERE A PARTICULAR FORMULA THAT CEREAL ADS FOLLOW?

DO THEY EACH HAVE PARTICULAR CONVENTIONS THAT ARE USED THROUGHOUT?

SLOGANS: EXAMPLE 1: "NUTRITIOUS ENERGY", EXAMPLE 2: "AUSSIE KIDS ARE WEETBIX KIDS"

IN-FOCUS CEREAL BOX

KITCHEN SETTING

TARGETED AT A PARTICULAR AUDIENCE: PARENTS AND/OR CHILDREN

EACH AD EMPHASISES THE NUTRITIONAL GOODNESS OF THE PRODUCT



# MILO CEREAL

Figure 9:0 (below)  
Screenshot from Milo Cereal ad.



Figure 9:1 (below)  
Screenshot from Milo Cereal Ad



BEGINNING IN A KITCHEN, A MOTHER AND DAUGHTER ENGAGE IN DIALOGUE SETTING UP THE SCENE. IN THE FOREGROUND OF THE SHOT IS A MILO CEREAL BOX SHOWS EMPHASIS ON THEIR SLOGAN “NUTRITIOUS FIBRE”.

THE MILO BOX WORKS AS A FOCAL POINT OF THE SHOT. THE AUDIENCE SEES A HOCKEY STICK THAT THE GIRL IS HOLDING ALLUDING TO THE FOLLOWING SHOT, “WHOLEGRAIN AND ADDED FIBRE”, WHICH, “GIVES YOUR KIDS NUTRITIOUS ENERGY” PRELUDING TO THE CHILD PLAYING SPORT.

THIS AD TAKES A TACTIC IN PUTTING THE PARENTS IN CHILDREN’S SHOES, AND MARKETS DIRECTLY TO PARENTS.

Figure 9:2 (below)  
Screenshot from Milo Cereal ad



Figure 9:3 (above)  
Screenshot from Milo Cereal Ad

THE MUM IS SEEN IN FOLLOWING SHOTS RUNNING FOR THE BUS, RUNNING UP SCHOOL STEPS, WALKING INTO CLASS, PLAYING SPORT, RUNNING TO ANOTHER CLASS AND GOING TO GYM CLASS AND COLLAPSING ON THE GYMNASTICS EQUIPMENT.

HIGHLIGHTING THE NEED FOR A NUTRITIOUS SUSTAINING BREAKFAST. THIS IS MIRRORED THROUGH THE FAST-PACED INTENSITY OF THESE SHOTS. THIS MIRRORING IT FURTHER REITERATES THE FACT THAT THE CHILDREN NEED ENERGY TO STAY FOCUSED.

AS A WHOLE THIS AD APPEALS TO PARENTS AND PROVIDERS OF CHILDREN TO PURCHASE THIS CEREAL FOR THEIR CHILDREN. THE FINAL SHOTS OF THE AD ARE BACK IN THE KITCHEN WHERE THE AUDIENCE SEES CHILDREN EATING THE MILO CEREAL LOOKING QUITE HAPPY (EXHIBITING HAPPY BODY LANGUAGE). THE VOICE-OVER THEN RE-STATES THAT THE CEREAL IS NUTRITIOUS AND TASTY (THIS IS SAID AS THE CHILDREN ARE SMILING) RESONATING WITH PARENTS THE POSITIVE EFFECTS OF FEEDING THEIR CHILDREN MILO CEREAL.

# WEETBIX

BEGINNING IN A KITCHEN THE AUDIENCE SEES A FAMILY. ON THE DINING TABLE IS A BRIGHT WEET-BIX BOX WHICH CONTRASTS WHEN JUXTAPOSED WITH THE SOFT, GREEN COLOURS ELSEWHERE IN THE KITCHEN, ALERTING THE AUDIENCE'S ATTENTION TO THE WEETBIX CEREAL. A LINK IS DRAWN BETWEEN A BOY EATING CEREAL IMPLYING HE IS EATING WEETBIX. THE WORDS "FIRST MATCH" FOLLOWED BY A TRACKING SHOT OF THE BOY, RUNNING AND KICKING A GOAL IN A FOOTBALL GAME. FOLLOWED BY ANOTHER SHOT OF THE FAMILY, AGAIN IN THE KITCHEN, THIS TIME SHOWING A TIME LAPSE OF AGE AND TIME.



Figure 10:0 (above)  
Weetbix Cereal screenshot

THE WEETBIX BOX ONCE AGAIN IMPOSING WITHIN THE SHOT, ALLUDING TO BOTH TEENAGERS EATING IT TO THIS BEFORE THEY GO TO SCHOOL. THE WORDS "FIRST DAY OF HIGH SCHOOL" APPEAR FOLLOWED BY ANOTHER TRACKING SHOT ON THE WAY TO SCHOOL. FOLLOWED BY ANOTHER SHOT IN THE SAME KITCHEN MORE TIME HAS PASSED, WITH IMPOSING SHOT OF WEETBIX CEREAL BOX, THE BOY IS NOW DRESSED IN CASUAL CLOTHES AND IS TALLER THAN HIS MOTHER ALLUDING TO MORE TIME PASSING.



Figure 10:1 (above)  
Weetbix Cereal screenshot

THE MOTHER IS HOLDING AN L PLATE AND "FIRST DRIVING LESSON" AS TEXT, APPEARS. A VOICE-OVER THEN STATES, "THEY'VE GOT A LONG WAY TO GO, HELP GIVE THEM A GOOD START". THE AUDIENCE LINKS THE THREE MONTAGES OF THE BOY AS HE IS GROWING UP WITH WEETBIX REMAINING A CONSTANT FOR A PARTICULAR REASON. A VOICE-OVER SUGGESTS THIS REASON THROUGH HIGHLIGHTING NUTRITIONAL BENEFITS OF WEETBIX. THE AD ENDS WITH AN IN-FOCUS SHOT OF THE WEETBIX BOX "OR THE MONEY SHOT" HIGHLIGHTING WEETBIX ARE "97% WHOLEGRAIN, 100% READY", HIGHLIGHTING HEALTH BENEFITS. THIS AD AIMING AT FAMILIES PLAYING ON THEIR PARENTAL INSTINCTS, THIS EMPHASISED THROUGH WEETBIX BEING A CONSTANT IN THE AGING PROCESS OF THE VIDEO.



Figure 10:2 (above)  
Weetbix Cereal screenshot



Figure 10:3 (above)  
Weetbix Cereal screenshot



# CASE STUDY THREE

## COCA COLA, CAN I BORROW A FEELING?

ADVERTISEMENT AGENCIES THRIVE OFF SELLING THEIR TARGET AUDIENCES NOT ONLY THE MEDIA PRODUCT, BUT THE VARIOUS CONNOTATIONS TO WHICH THEY PACKAGE THE PRODUCT WITH. A COMPANY NOTORIOUS OF THIS IS SOFT DRINK GIANT COCA COLA, WHO IN VARIOUS OF THE FOLLOWING PRINT CAMPAIGNS CAN BE SEEN SELLING THE AUDIENCE NOT ONLY THE COMPANY'S PRODUCT BUT AN ENTIRE EXPERIENCE

WHICH SURROUNDS THE PRODUCT. THIS IS EVIDENT IN THE EMBEDDED IMAGES, SAMPLING FROM VARIOUS COCA COLA SUMMER AD CAMPAIGNS, HIGHLIGHTING THE ADVERTISING HEADS SELLING, THIS NOSTALGIC HOT SUMMER DAY EXPERIENCE, THUS PACKAGING THEIR PRODUCT WITH SUMMER AND ATTEMPTING TO MAKE A LINK IN CONSUMERS MINDS BETWEEN A HOT SUMMERS DAY AND THE ACCOMPANIMENT OF COLD COKE, ALL THROUGH CAREFUL SELECTED PRESENTATION OF THEIR MEDIA TEXT. THE NOTION ALMOST OF "BORROWING A FEELING", WHERE ADVERTISERS SUBTLY IMPLANT IDEOLOGIES WITHIN CONSUMERS HEADS ABOUT VARIOUS SCENARIOS, CREATING A LINK AND A DEMAND FOR THE PRODUCT WHICH THEY ARE CHOOSING TO SELL. ACROSS THE BOARD IN ADS LOOKED AT BY COKE WE SEE A CORRELATION OF SELLING A TIME,

A PLACE OR A PARTICULAR FEELING WHICH ATTRIBUTE TO A HIGHER DEMAND OF PURCHASING SAID PRODUCT.



Figure 11:00 (above)  
Simpsons screenshot; Season 8  
Episode 6



Figure 11:01 (above)  
Coca Cola Advert  
Selling a feeling

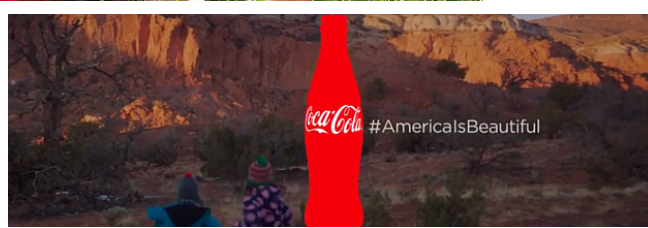
Figure 11:03 (right)  
Coca Cola Advert  
Selling a location



live on the **Coke** side of life™

**Coca-Cola®**

Figure 11:02 (above)  
Coca Cola Advert  
Selling a life Style



# CASE STUDY FOUR: IT STARTED WITH A WHISPER; THE POWER OF WORD OF MOUTH

IN THE MEDIA LANDSCAPE, WE AS CONSUMERS LIVE WITHIN, THE VARIOUS ENGAGEMENTS WE HAVE WITH MEDIA TEXTS IS VAST, AND OFTEN UNNOTICED. WHETHER IT BE SEEING THE ICONIC GOLDEN ARCHES OF MCDONALDS, THE PURE RED OF KFC OR HUNGRY JACKS, OR THE GREEN FRESHNESS LINKED SUBCONSCIOUSLY WITH SUBWAY, MEDIA TEXTS NOT ONLY SURROUND US BUT SUBTLY INTERACT WITH US ON A LEVEL MANY ARE UNABLE TO REGISTER.

DUE TO THE EVER ADAPTING AND FAST PACED NATURE WHICH IS THE MEDIASCAPE OF OUR GENERATION, MORE AND MORE ADVERTISING AGENCIES AND COMPANIES ALIKE ARE LOOKING FOR NEW WAYS TO CREATE AN ENGAGEMENT WITH AUDIENCES THAT COMES ACROSS AS ORGANIC AND NON FORMULAIC, THUS MANY AGENCIES HAVE CAPITALISED OFF THE NOTION OF "WORD OF MOUTH ADVERTISING", WHERE RATHER THAN THE COMPANY TELLING YOU HOW GOOD THE COMPANY IS, A PEER IS FEEDING BACK POSITIVE FEEDBACK AND COMMENTS ON A PARTICULAR PRODUCT.

OFTEN COMPANIES SUCH AS THE ONE HIGHLIGHTED IN "GRUEN SESSIONS- WORD OF MOUTH MARKETING" UTILISE US THE CONSUMER AS A "MEDIUM" TO PERPETRATE PARTICULAR OPINIONS ON SPECIFIC PRODUCTS.

THE KEY FOCUS OF THIS SORT OF MARKETING IS CREATING THE AUTHENTIC INTERACTION BETWEEN CONSUMERS, THOSE WHO ARE DOTTED INFLUENTIAL AND THOSE WHO THEY ARE INFLUENCING. ADVERTISING PROFESSIONALS WHO UTILISE WORD OF MOUTH IDENTIFY THEIR TARGET DEMOGRAPHIC, SINGLE OUT AN INFLUENCER AND PLACE THEIR PRODUCTS IN THEIR HANDS ALLOWING THE "BRANDED CONVERSATIONS" TO FLOW FREELY AND IN AN ORGANIC NATURE.



# CHOBANI OATS;

A REAL LIFE APPLICATION OF THE PREVIOUSLY DISCUSSED OF WORD-OF-MOUTH ADVERTISING CAN BE SEEN IN OBSERVATIONS WE NOTED ON THE WAY TO UNIVERSITY DURING THE SEMESTER, COMPANY CHOBANI WHO ARE MARKETING THEIR YOGURT AND LIQUID OAT PRODUCTS AS "ON THE GO BREAKFASTS", SET UP A TABLE AT MELBOURNE CENTRAL STATION HANDING OUT FREE PRODUCTS TO COMMUTERS WHO APPEARED TO BE ON THE GO AND FITTING THE TARGET DEMOGRAPHIC, UTILIZING PEAK HOUR COMMUTERS, THEIR TARGET AUDIENCE .AS A MECHANISM TO GENERATE WORD OF MOUTH ADVERTISING AMONG OTHER FELLOW BUSY COMMUTERS WHO MAY ALSO BENEFIT FROM THE CONVENIENCE OF BREAKFAST ON THE GO.



Figure 13:00 (above)  
Chobani Oats #breakfastrescue  
campaign

HOWEVER HANDING OUT FREE PRODUCT IS CLEARLY AN UN-ORGANIC SCENARIO, THE CONVERSATION IT GENERATES IS NOT, CONFRONTED BY THE FREE PRODUCT COMMUTERS WERE LIKELY TO ENTER THEIR WORKPLACE/SCHOOL INSTITUTION SHARING THE FACT THAT THEY RECEIVED FREE CHOBANI OATS, FOLLOWING ON WITH THEIR OPINION OF THE PRODUCT, AND AS THE ADVERTISING MARKETING TEAM WOULD HOPE, ENDORSE THE PRODUCT TO OTHERS WHO MAY NOT HAVE RECEIVED THE PRODUCT FROM THEIR TEAM CAUSING A FLOW ON EFFECT, AND MORE BRANDED CONVERSATIONS ABOUT THE PRODUCT, THEIR RECOLLECTIONS WORKING AS A MEDIA TEXT FOR THE COMPANY INFLUENCING OTHER POTENTIAL BUYERS.

# VIDEO DIDN'T KILL THE RADIO STAR

AN INSIGHT INTO AUDIO MEDIA TEXT AND ITS TECHNIQUES



Figure 14:00 (above)  
Print campaign accompaniment for The Blind  
Factory

THIS CASE STUDY EXAMINES WHAT MAKES A RADIO ADVERTISEMENT SUCCESSFUL, WHILE MAINTAINING A UNIQUE METHOD OF PROMOTING THEIR PRODUCT. WE ANALYSE THE ICONIC NATIONAL TILES RADIO ADVERTISEMENT, AND THE BLIND FACTORY'S VERY MEMORABLE JINGLE, TO SEE WHAT TECHNIQUES AND TRICKS THEY UTILISE TO CREATE SUCH UNFORGETTABLE CONTENT FOR THE RADIO MEDIUM AND HOW THE AUDIENCE RECEIVES THEIR MESSAGE.

## JINGLE BELLS

THE BLIND FACTORY'S JINGLE CAN BE RECOGNISED BY ALMOST EVERY MELBOURNIAN IN VICTORIA, BUT FROM MANY PEOPLE ONLINE AND AROUND ME, THEY CLEARLY DISPLAY THE MINDSET OF NOT BEING IMPRESSED AT ALL WITH THE IDEA AT ALL.

WHEN ASKED ABOUT THE SONG, MOST PEOPLE TEND TO DETER FROM ACKNOWLEDGING THE COMPANIES EXISTENCE, BUT WE CAN'T DENY THE ADVERTISEMENT'S ABILITY TO REMAIN INGRAINED INTO OUR MEMORIES. THE JINGLE WORKS SO WELL DUE TO ITS SIMPLICITY AND VERY, VERY, VERY ANNOYING VOICE ACTOR WHO SINGS THE SONG IN A PURPOSELY IRRITATING AND NASALLY TONE. THE REASON WE REMEMBER IT IS BECAUSE WE ASSOCIATE SOME FORMS OF EMOTIONS WITH THE AD, AND LIKE ANYTHING WE ENCODE INTO OUR BRAINS, OBJECTS AND INFORMATION THAT HAS FEELINGS ATTACHED WITH THEM ARE MORE LIKELY TO BE STORED IN OUR MEMORY THAN ANY OTHER FORM OF INFORMATION.

BASIC PSYCHOLOGY SUGGESTS THAT SINCE WE HAD AN OPINION ON THE AD, WE WILL REMEMBER THE AD MORE OFTEN THAN THE GENERIC SALESMAN THAT FOLLOWS AFTER IT, WHICH WE DON'T USUALLY FORM ANY OPINIONS ON.



# FRANK WALKER FROM NATIONAL TILES 2014

## TRANSCRIPT OF AD ONE:

“HELLO~. FRANK WALKER FROM NATIONAL TILES~. THIS WEEK NATIONAL TILES HAVE A BEAUTIFUL RANGE OF POLISHED PORCELAIN FLOOR TILES~, SLASHED BY UP TO 30% AND MORE~. YES, UNTIL THIS SUNDAY ONLY AT NATIONAL TILES~, SAVE UP TO 30% AND MORE~, ON OUR BEAUTIFUL RANGE OF POLISHED PORCELAIN FLOOR TILES~, BUT ONLY UNTIL THIS SUNDAY~.

RUSH INTO NATIONAL TILES NOW AND SAVE~, GO TO OUR WEBSITE FOR DETAILS~. NATIONALTILES.COM.AU”

~ INDICATES WHEN HE HOLDS A SYLLABLE FOR LONGER THAN USUAL.

FOR ALMOST 18 YEARS FRANK WALKER HAS BEEN A CONSTANT FIGURE IN MELBOURNE RADIO COMMUNITY, AND THIS 2014 RADIO ADVERTISEMENT INDICATES THAT HE’S NOT GOING TO LET UP ANYTIME SOON. HE STARTS OFF THIS AD LIKE ALMOST EVERY OTHER SPOKESPERSON DOES, BY INTRODUCING HIMSELF, BUT THIS PARTICULAR AD SOUNDS COMPLETELY DIFFERENT TO ANYTHING ELSE ON RADIO. ON PAPER THE AD IS SIMPLE, FRANK MERELY INTRODUCES HIMSELF, THE PRODUCT AND THEN PROMOTES THE SALES ON OFFER AT THIS PARTICULAR MOMENT IN TIME. WHAT MAKES THE NATIONAL TILES AD DIFFERENT IS FRANK’S UNIQUE STYLE OF WORDING, WHICH HE USES TO CAPTURE THE POPULATION’S ATTENTION. HE STARTS WORDS ENTHUSIASTICALLY WITH HIGH ACCENTS, AND THEN DRAWS OUT THE LAST SYLLABLES OF THE SENTENCE. HE STRESSES ALMOST EVERY SECOND SYLLABLE, AND PURPOSELY TRIES TO MAKE AN ANNOYING TONE THAT WOULD BE IRRITATING TO USE IN ANY REGULAR CONTEXT. THIS CHOICE OF PRONOUNCING IS EFFECTIVE IN MAKING HIS AD STICK OUT AMONG ALL THE HUNDREDS OF SMOOTH CALMING TONES, AND CLEARLY ENUNCIATED SALES.

THIS ADVERTISEMENT IS ALSO UNIQUE IN WHO THEY AIM THEIR PRODUCTS TOWARDS. INSTEAD OF CLEARLY IDENTIFYING A SMALL DEMOGRAPHIC FRANK TRIES TO APPEAL TO THE ENTIRE GENERAL PUBLIC. HE REPEATS THE PHRASE “BEAUTIFUL RANGE POLISHED PORCELAIN FLOOR TILES” TWICE TO EMPHASIZE THEIR QUALITY, BUT NEVER CATERS TOWARDS ANY SPECIFIC AUDIENCE OF INTEREST. THIS GENERAL APPROACH IS EFFECTIVE IN SELLING HIS PRODUCT WITHOUT DISCRIMINATION, IT MERELY CALLS FOR ANYONE WHO HAS AN INTEREST IN FLOOR TILING TO AT LEAST CONSIDER THE WIDE RANGE THEY HAVE AT NATIONAL TILES. FRANK’S AD DOESN’T AIM TO BECOME THE NEXT BIG VIRAL SENSATION, OR TO TAKE THE WHOLE NATION BY SURPRISE, HIS UNIQUE VOICE AND SIMPLE DIALOGUE HELP HIM CEMENT HIMSELF INTO THE MINDS OF POTENTIAL CUSTOMERS, AND IT DOESN’T HELP THAT HIS (SOMETIMES) IRRITATING VOICE CAN BE REMEMBERED MORE OFTEN THAN THE NEXT POP SONG.



**Figure 16:00 (above)**  
The Blind Factory Video campaign accompaniment



**Figure 16:01 (above)**  
The Blind Factory Video campaign accompaniment

# THE BLIND FACTORY

ALTHOUGH MOST OF US HAVE EXPERIENCED THE BLIND FACTORY'S RADIO ADS, I THOUGHT IT WOULD BE MORE FITTING TO ANALYSE THE VERY RARE TV ADVERTISEMENT THEY RELEASED IN DECEMBER 2007 AND HOW EFFECTIVE IT WORKED ALONG WITH ALL THE PREVIOUS RADIO ADVERTISEMENT THEY'VE HAD. THIS AD DISPLAYS THE WIDE RANGE OF BLINDS AND POSSIBLE SETTINGS FOR BLINDS TO BE LOCATED, IN THE FORM OF STILL IMAGES AND HAS MINIMAL TEXT DESCRIBING THE PRODUCT. IT FLAUNTS THE PHRASE "BEAUTIFUL BLINDS" AND "A WORLD OF CHOICES" AS A WAY TO APPEAL TO CONSUMERS' INDIVIDUAL TASTES AND NEEDS, AND MENTIONS THAT THEY ARE "HIGH QUALITY SHADE SOLUTIONS" PAIRED WITH AN IMAGE OF OUTDOOR BLINDS.

DURING THIS SHOWCASE OF THEIR PRODUCT CALMING CLASSICAL MUSIC IS PLAYED TO INDICATE A PRESTIGIOUS AND ELEGANT ASSOCIATION WITH THE PURCHASE OF THE BLINDS. THIS GIVES POTENTIAL CONSUMERS THE IMPRESSION THAT THESE BLINDS ARE TO BE TAKEN SERIOUSLY AS A PROFESSIONAL PRODUCT AND ONCE THE AD HAS ESTABLISHED THAT, THE AD REVEALS THAT THESE REPUTABLE BLINDS CAN BE FOUND AT THE BLIND FACTORY, WHICH HAS BEEN A HOUSEHOLD NAME FOR MANY YEARS ALREADY. THIS REVEAL IS SUPPOSED TO SHOCK AND HUMOUR THE VIEWERS TO A CERTAIN DEGREE, OR AT LEAST THOSE THAT ARE FAMILIAR WITH THE BLIND FACTORY'S PREVIOUS WORK. FOR THREE YEARS THE BLIND FACTORY WERE KNOWN FOR THEIR ANNOYING AND VERY CATCHY RADIO JINGLE, AND THIS TV ADVERTISEMENT PLAYS WITH THAT IDEA THAT THE HUMOUROUS AND AT MANY TIMES NOT SERIOUS BLIND FACTORY CAN PRODUCE SUCH QUALITY CONTENT SO PROFESSIONALLY, WITHOUT THE ADDED HELP OF THEIR COMPANY SONG. ONCE THEY'VE SURPRISED THE VIEWER THEY THEN TEASE THE AUDIENCE AT THE END BY PLAYING THEIR FAMOUS JINGLE, AGAIN IN AN ATTEMPT TO ALMOST TRICK US INTO BELIEVING THAT THE BLIND FACTORY HAVE CHANGED THEIR BRANDING OF THE COMPANY, BUT STILL KEEP THE SAME UNFORGETTABLE JINGLE.



**Figure 16:02 (above)**  
The Blind Factory Video campaign accompaniment



**Figure 16:03 (above)**  
The Blind Factory Video campaign accompaniment



# CONCLUSION:

WITHIN OUR STUDY OF THE IMPACT WHICH MEDIA TEXT HAS UPON SOCIETY, WE EXPLORED CAREFULLY SELECTED ADVERTISEMENTS, WHICH WE IDENTIFIED THROUGH OUR RESEARCH AS CLEARLY EXPRESSIVE OF THE TECHNIQUES OFTEN UTILISED BY MEDIA OUTLETS TO ENGAGE AUDIENCES. OUR CASE STUDIES PROVIDE A BASIS FOR ANALYSIS UPON SEVERAL DIFFERENT MEDIA TEXTS AND MORE SPECIFICALLY THE FORMULAS USED IN EACH INDIVIDUAL ADVERTISEMENT. HOWEVER, FURTHER RESEARCH IS SUGGESTED IN ORDER TO FULLY GRASP OTHER CONCEPTS.

WE FOCUS ON THE BOMBARDMENT OF MEDIA TEXTS AND THIS PLAN RESULTED IN THE CREATION OF AN E-BOOK, EXPLORING JUST A HANDFUL OF THE MEDIA TEXTS IN WHICH WE ARE BOMBARDED WITH IN OUR DAY TO DAY LIVES. WE WERE PARTICULARLY FASCINATED BY ADVERTISEMENTS INCLUDING THOSE ON TELEVISION, RADIO AND PRINT PUBLICATIONS. THROUGH OUR RESEARCH, WE DISCOVERED THAT EACH MEDIA OUTLET SPECIFICALLY TAILORED TECHNIQUES AND USED VARIATIONS OF APPEALING CONTENT, TO SELL THE AUDIENCE A PARTICULAR PRODUCT. WHILST WORKING UPON FINDING THE FORMULA FOR MANY OF THESE ADVERTISEMENTS, WE DISCOVERED THAT ADVERTISING COMPANIES LOOK SPECIFICALLY TO TARGET TEXTS AT PARTICULAR AUDIENCES (USING THE EXAMPLE OF THE MILO CEREAL BREAKFAST ADVERTISEMENT; THE UTILISATION OF A MOTHER WITH HER CHILDREN). FROM THIS, IT IS CLEAR THAT ADVERTISING COMPANIES MUST DO EXTENSIVE RESEARCH INTO WHO WOULD MOST LIKELY BUY THE PRODUCT AND MORE SPECIFICALLY THE ETHNICITY, AGE, INCOME AND GENDER OF THEIR DEMOGRAPHIC.

IN TERMS OF CREATING A SUCCESSFUL AD, WE HAVE FOUND THAT IT IS IMPORTANT TO BE DYNAMIC AND HAVE A CLEAR APPROACH IN SHOWCASING A PRODUCT. FROM THE ADVERTISEMENTS WE ANALYSED, WE COULD SEE DEFINITE MESSAGES WITHIN EACH, UTILIZING VARIOUS INDUSTRY TECHNIQUES IN ORDER TO ENGAGE WITH AUDIENCES AND SELL THEIR PRODUCTS. WHETHER IT BE BY CREATING A CONNOTATION WITH THE PRODUCT SUCH AS COCA COLA SELLING A FEELING/MOMENT OR PLACE, MILO CEREAL SELLING THEIR NUTRITIONAL BENEFIT IT HAS ON CHILDREN TO PARENTS, HAVING A PLAIN AND SIMPLE PRINT PUBLICATION (EXAMPLE OF THE LOOSE CHANGE MENU) THAT TARGETS A LARGER DEMOGRAPHIC DUE TO ITS BASIC NATURE, OR FRANK WALKER GETTING IN EVERYONE'S HEAD WITH HIS MONOTONE DRONE LIKE VOICE, EACH ADVERTISEMENT TEXT STARTS WITH A CONTENTION AS A FOUNDATION, FURTHER DEVELOPING INTO SOMETHING MUCH LARGER AND PERHAPS ENHANCING AN INDIVIDUAL'S LIKELIHOOD TO PURCHASE A PRODUCT.

# ACKNOWLEDGEMENTS;

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