

DO CONSUMERS DREAM OF DIGITAL ADVERTISING? NEW COMMUNICATION RULES IN SOCIAL MEDIA

Consumidores sonham com publicidade digital? Novas regras de comunicação nas mídias sociais

¿Sueñan los consumidores con publicidad digital? Nuevas normas de comunicación en los medios sociales

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ABSTRACT This paper aims to analyze the recent forms of communication and the rhetoric rules that are used nowadays to optimize the advertising impact on social media. After having described, with the help of the literature, the main communicative guidelines for new media and social media, the new communication rules will be tested with the consumers. Therefore, to better elaborate on these topics, we will make use of an exploratory research conducted in the IULM University of Milan in spring 2019. The research will provide answers as to the likes and dislikes regarding the social media communication and advertising. Thus, the consumer research findings can help researchers and marketers to better understand the rise of those new forms of communication. This research will also focus on analyzing whether the social technology is a bias and to what extent. Finally, do consumers love digital advertising on social media? Actually, every new technology requires new languages and, a fortiori, this must happen when the new technology impact is related with the media. In sum, the social media seem to be fertile ground to explore recent changes in communication, and specifically in advertising communication. The findings of the exploratory research can lead to new questions, such as: do communication and advertising change in the same manner? At the same pace? Do they go in the same direction? And to what extent? Does advertising simply have to follow the new communication rules or is it forced to use and invent new forms of communication? This paper will only be able to outline and quickly schematize possible answers to the questions that, indeed, are bound to lead to further considerations and further researches.

KEYWORDS Advertising, Social media, Communication rules.

RESUMO O objetivo deste artigo é analisar a forma recente de comunicação e as regras retóricas utilizadas atualmente para otimizar o impacto publicitário nas mídias sociais. Depois de ter descrito, com a ajuda da literatura, as principais diretrizes comunicativas para novas mídias e mídias sociais, as novas regras de comunicação serão testadas com os consumidores. Portanto, para melhor elaborar esses tópicos, faremos uso de uma pesquisa exploratória realizada na Universidade IULM de Milão, na primavera de 2019. A pesquisa responderá aos gostos e desgostos em relação à comunicação na mídia social e publicidade. Assim, as descobertas da pesquisa sobre o consumidor podem ajudar pesquisadores e profissionais de marketing a entender melhor o nascimento dessas novas

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formas de comunicação. Outro foco desta pesquisa será analisar se a tecnologia social é um viés e até que ponto. Por fim, os consumidores adoram a publicidade digital nas mídias sociais? Na verdade, toda nova tecnologia requer novas linguagens e, com efeito, isso deve acontecer quando o novo impacto tecnológico estiver relacionado à mídia. Em suma, as mídias sociais parecem ser um bom terreno para explorar as mudanças recentes na comunicação e, especificamente, na comunicação publicitária. As descobertas da pesquisa exploratória podem levar a novas questões, tais como: a comunicação e a propaganda mudam da mesma forma? No mesmo ritmo? Elas vão na mesma direção? Em que medida? A publicidade simplesmente tem que seguir as novas regras de comunicação ou é forçada a usar e inventar novas formas de comunicação? O presente artigo somente será capaz de delinear e rapidamente esquematizar possíveis respostas para as questões que, de fato, estão destinadas a desenvolver outras considerações e pesquisas adicionais.

PALAVRAS-CHAVE Propaganda, Mídias sociais, Regras de comunicação.

RESUMEN El presente artículo tiene como objetivo analizar la actual forma de comunicación y las normas retóricas utilizadas para optimizar el impacto de la publicidad en los medios sociales. Con base en la literatura, se describieron las principales directrices comunicativas de los nuevos medios y de los medios sociales, y se sometieron las nuevas normas de comunicación a los consumidores. Para elaborar estos temas, se hizo una investigación exploratoria realizada en la Universidad IULM de Milán, en la primavera de 2019. En la encuesta tenían que contestar las preferencias y las no preferencias en relación a la comunicación en los medios sociales y la publicidad. Se espera que los hallazgos de la investigación sobre el consumidor puedan aportar más informaciones a los investigadores y profesionales de marketing para mejor entender el surgimiento de esas nuevas formas de comunicación. Otro objetivo de esta investigación es analizar si la tecnología social es una tendencia y hasta qué punto lo es. Y por último es conocer si los consumidores les gusta la publicidad digital en los medios sociales. Cada nueva tecnología requiere nuevos lenguajes, y esto debe suceder cuando se vincule el nuevo impacto tecnológico con los medios. En resumen, los medios sociales parecen ser una buena forma de explorar los recientes cambios en la comunicación, más específicamente en la comunicación publicitaria. Los hallazgos de la investigación exploratoria pueden llevar a nuevos cuestionamientos, tales como: ¿La comunicación y la propaganda pasan por los mismos cambios? ¿En el mismo ritmo? ¿Van hacia la misma dirección? ¿En qué punto? ¿La publicidad simplemente debe seguir las nuevas normas de comunicación o es obligada a utilizar e inventar nuevas formas de comunicarse? El presente artículo solamente puede delinear y esquematizar posibles respuestas a estos cuestionamientos, que pueden desarrollarse en otras consideraciones e investigaciones adicionales.

PALABRAS CLAVE Propaganda, Medios sociales, Normas de comunicación.

INTRODUCTION

Advertising and internal communication are two sides of the same coin. Both areas, separated until about 10 years ago, are now much more interpenetrated in intents and formulations. More often figures of speech, themes and arguments and how to deal with them, plus the creativity, arise from advertising style, through old media but also through new media, since they are equally useful in internal communication (ARTUSO; MASON, 2008; BARONE; FONTANA, 2005; PASTORE; VERNUCCIO, 2008).

After all, the intended effect is the same for internal and external communication, that is, to sell a product, the company itself and its internal audiences; thus, fulfilling a task fundamentally equal to that performed by classical advertising. In this case, we should say that the definitions are different, but the semantic substances are not, such as the good corporate climate, meaning the goodwill of classic advertising. The two streams of communication are increasingly interpenetrating.

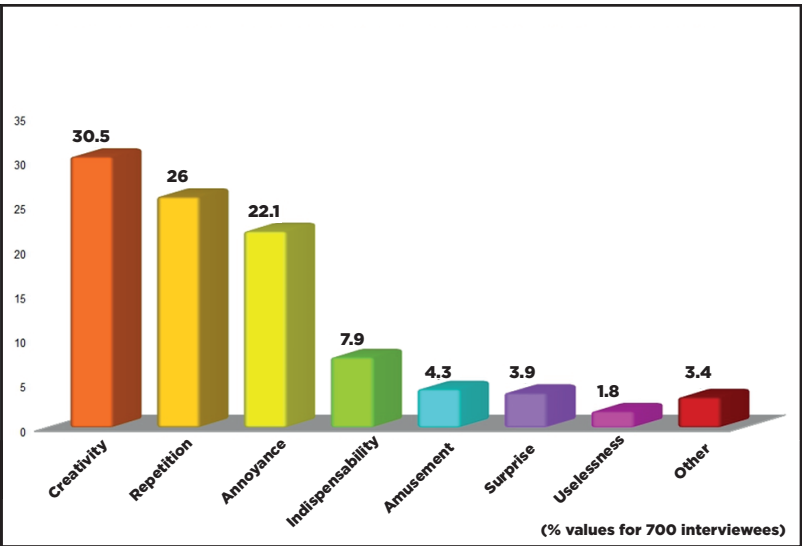
THE METHODOLOGY OF THE RESEARCH

This paper is based on a questionnaire on advertising and communication applied in January 2019 to about 700 respondents, 50% men and 50% women, distributed throughout the Italian country. The percentage subdivision for macro areas was as follows: 26% in the north-west, almost 19% in the north-east, about 20% in the center, and the remaining 35% in the south of Italy and in the islands of Sicily and Sardinia. The graduates were almost 15%, while 75% were secondary students or people who had discontinued their studies after the compulsory education.

As for the socioeconomic class to which they belong, 36% declared an income under € 18,000 a year, 8% an income between € 18,000 and € 70,000 and only 2% declared an income over € 70,000. The remaining individuals preferred not to answer.

FINDINGS

The questionnaire immediately presents what were, and still are today, the main functions of advertising, at least according to people’s perception, which are creativity and hammering. Graphic 1 in fact shows that respondents identify as main characteristics of advertising its great inventive power, together with the insistent ability to continuously speak to its public and to a broader one. For the sake of truth, it is necessary to add that this last feature is allowed, more than anything else, by the results of a good (pounding and hammering) media planning.



Graphic 1. Advertising perception.

The advertising discourse, in fact, continually elaborates themes, figures, forms and narratives often derived from the present times and inevitably enriched with inventiveness, in language, in storytelling, and also with regard to the visual power and impact. On the other hand, every new inventive story, but more significantly, every new advertising communication, is obliged to unceasingly repeat the

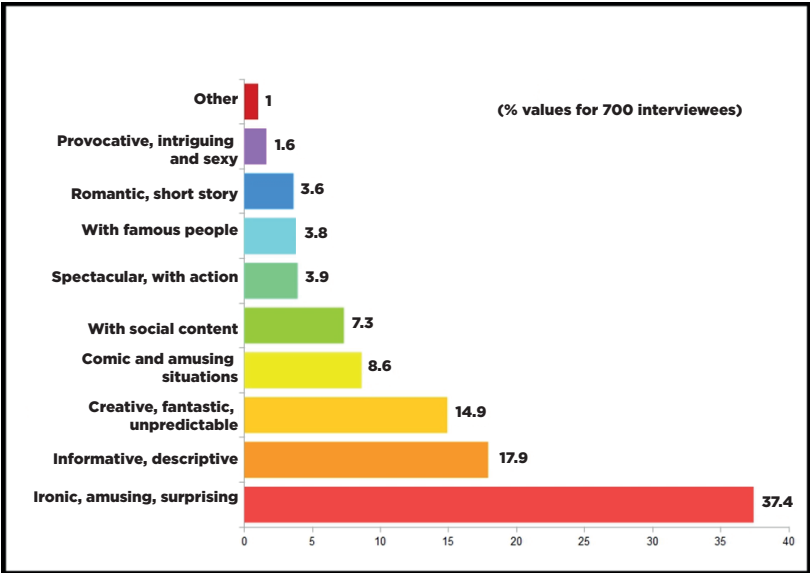
message, proposing the same content again and again, following the media planning.

If we had to identify two historical advertising gurus, whose creative styles are somehow recognized by people's perception as shown in Graphic 1, we should certainly name William "Bill" Bernbach with his *negative approach* and the his exquisite irony, and the theory of the *unique selling proposition* and the hammering, carried out by Rosser Reeves (FERRARESI, 2017). Bernbach is recognized as the most important advertising (adv) figure, the first innovator and creator to succeed in forcing the creative need of advertising communication to the business logic, thus originating the modern advertising agency. He was also the first to invent the creative couple, believing that advertising was a verbal and visual communication and that therefore copywriters and art directors had to work together, in concert, to produce the perfect fusion of words and images able to surprise, entertain, make people feel, think, act, and experience the brands.

Rosser Reeves, a man of linear character and simple culture, with a straightforward personality, managed to translate those aspects of his personality into a business idea. In fact, every new advertisement was based on a single concept, which had to be simple, clear and direct. No frills, no turnaround in Reeves commercials. According to him, creativity had to be ancillary, that is, it had to follow the will to communicate precisely on that particular product or service. Moreover, not yet satisfied, Reeves theorized the need to repeat several times that simple and straightforward idea present in the advertising release, until the current or potential consumer had well implanted the adv content in the brain. He therefore managed a type of mental hammering.

Reeves's approach seems to collect an important percentage of responses in our questionnaire, according to Graphic 1. In fact, Graphic 1 shows that more than 48% of the respondents perceive advertising as a hammering and annoying communication. It is important to note that 22% consider this characteristic to be strongly negative and boring. On the other hand, a total of almost 39% defines advertising as fun and surprising, as the result of creativity in adv.

However, by combining the results of Graphic 1 with those of Graphic 2, it is possible to say that Bernbach's approach is still stronger: people prefer the creativity and enjoy creative, fun, surprising and also fantastic and unpredictable advertisements. These characteristics are loved by 53% of the answers, reflecting a creative appreciation that seems not to have failed over the years.



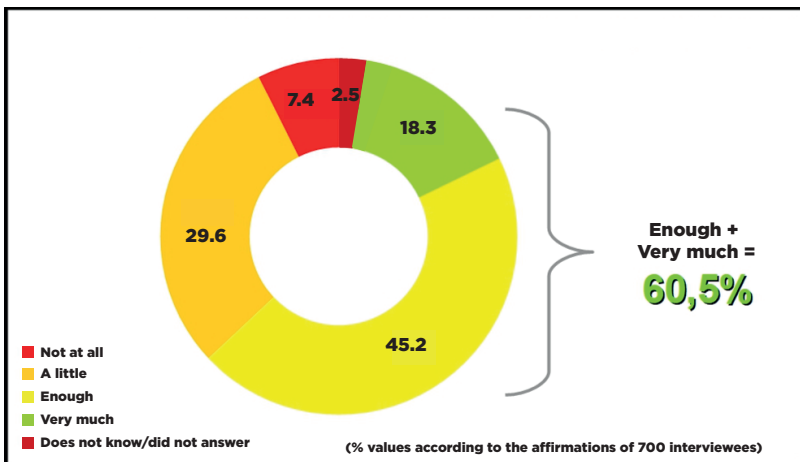
Graphic 2. Most appreciated advertising types.

It should also be noted that more than 7% of the respondents today appreciate those advertisements that deal with social issues and use these themes to promote a product or service. Among various theories and models that analyze advertising, we can choose those according to which the messages of advertising are leaning on the dominant value system, which is somehow conveyed and translated into the various adv. releases (POLESANA, 2016). Thus, it is possible to define adv. as a funhouse mirror that produces a distorted reflection of the dominant social ideas together with costumes, habits and the current way people consume.

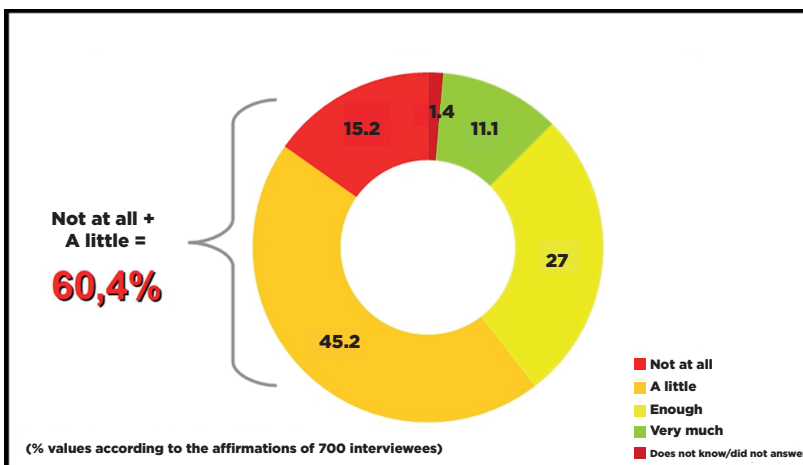
That 7% turns out to be a precious indicator of a socio-cultural trend according to which we, as consumers, want to have knowledge of traceability, we also want to know the social impact and the ecological footprint of each product. Consumers like to find all that information in a narrative form, so that inside the advertising message those values, themes and information can be turned into storytelling.

Graphic 3 appears explicit in underlining and reiterating that advertising is also and above all a source of information. This theme has long been a pet subject for the Italian sociologists such as Fabris who, in his writings on advertising, believed that information was an asset, bringing to a large number of people the knowledge of products, goods, services, technological innovations and in general the whole process of innovation brought about by progress and consumption, in a simple and direct way, sometimes even fun and fascinating (FABRIS, 1992, 2003). Such a concept seems today to be clearly perceived by the majority of those interviewed who, despite the annoyance deriving from a communication that is often too insistent, still seem to appreciate advertising’s informative approach.

However, the respondents’ appreciation shown in Graphic 3 should not make us forget that advertising is loved and hated at the same time: accepted, though badly tolerated. This is what emerges from the topic discussed in Graphic 4, which explains that people do not have fun with advertising.



Graphic 3. Advertising as an important source of information.



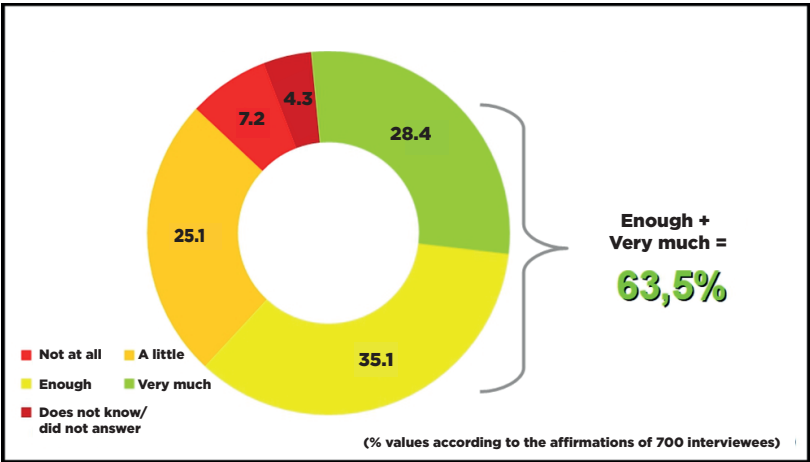
Graphic 4. Advertising: lightness and fun.

One can think that such a statement present in Graphic 4 is clearly opposite to what was previously discussed, but it is necessary to separate the comprehension of advertising as a whole from the advertising intended as individual ads and single commercials. In fact, Graphic 4 refers to the entire advertising discourse, and it does not go deep into the specific adv. discourses, nor discusses the various adv. types and the different ways themes and figures can be dealt with. In the latter case the answers are apparently more flattering, as they confer to advertising an important share of creativity, entertainment and fascination. On the other hand, taken as a whole, the advertising discourse produces an informational overload that, obviously, cannot be tolerated any longer. Advertising expands and enriches the possibility of buying and consuming, and that could be fine or at least acceptable, but if this information becomes excessive, exaggerated, and if during a normal day commercials are too frequent, then we find ourselves facing a sort of map (that is, tips for the purchases) that has become immense, complex and articulated as the same territory (the occasions of consumption). This is the reason for that amount of more than 60% that denies lightness and fun in advertising. The reason is further confirmed by the answer to another statement contained in the questionnaire in

which advertising is considered too intrusive: more than 85% of the respondents considered it true.

Perhaps, the golden age of advertising is over (Graphic 5). Perhaps, the driving force of that way of communication that is certainly rooted in the very heart of Western civilization and has developed together with the very beginnings of human commerce is weakening.

Indeed, we know that there are advertising communications dating back to the ancient Babylonian civilization, 5,000 years before Christ. In Thebe, an inscription dating back to the second millennium BC has been found. The inscription said: “The Hapu weaver’s shop, where the most beautiful canvases of the whole Thebe are woven, according to the taste of each one” (FERRARESI, 2017). More recently, there are important traces of advertising and visual communication depicted over the walls in the ruins of the roman town of Pompei (FERRARESI, 2012).



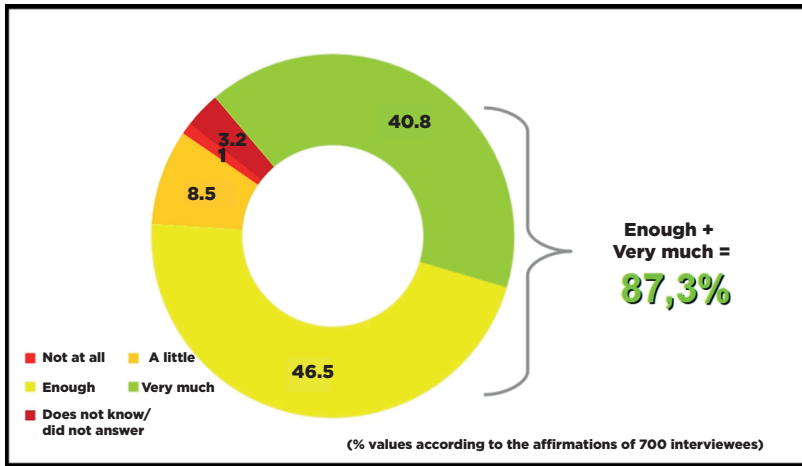
Graphic 5. The worsening of advertising quality.

However, despite those far away signs, advertising as we know today, men and women of the current world, is differently structured and designed. The advertising communication of our times was born in Madison Avenue, New York, in the 1920s. In those years, William Bernbach started the organizational and creative staff; he invented the creative couple and in the 1930s the media developed in such a way to become an excellent advertising vehicle. In those days, a nephew of Freud, Edward Bernays, created a new discipline, Public Relations, a discipline able to understand the sociological and psychological aspects of the masses in order to better grasp convictions and habits of consumption. Bernays was the inventor of modern propaganda (BERNAYS, 2008). Shortly, we witnessed in those years the dawn of a new and modern form of communication, endowed, for better and for worse, with new rules and high effectiveness. According to the answers gathered in Graphic 5, that propulsive drive seems to have been exhausted and advertising seems no longer able to improve. According to Italian respondents, it is ugly and undergoes decreased creativity.

Which subjects should take care of a new start in advertising? Who should improve it both on the rhetorical-aesthetic level and on the effectiveness level? According to Italian respondents, the answer to these questions is clear: this difficult step towards new heights of creativity cannot be taken by creative directors or advertising agencies, instead the companies themselves

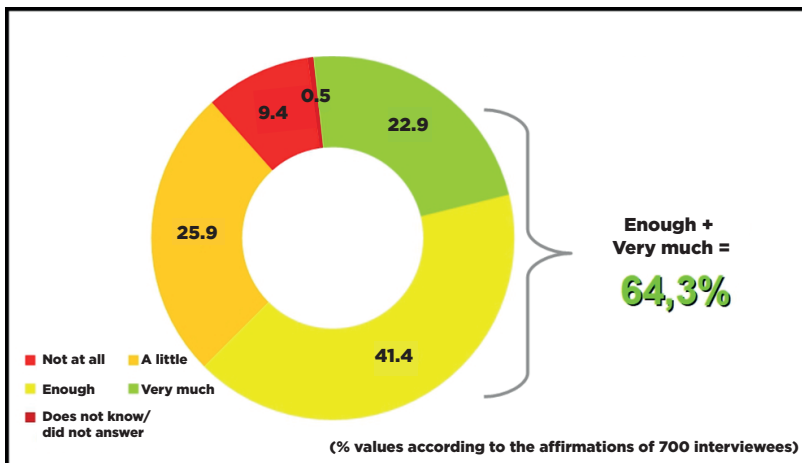
should carry out a Copernican revolution and, courageously, open new possibilities and work for new advertising languages.

On the other hand, advertising is something that companies cannot do without, and this is true for more than 87% of the respondents, as seen in Graphic 6.



Graphic 6. Companies should improve advertising.

Graphic 7 introduces the very important question of the context. In fact, the appreciation of an advertisement largely depends on the context. A simple reflection by Seth Godin (1999) can help us. The author, theorist of permission marketing, says that selling a product to someone who wants to listen to you is much more effective than interrupting strangers who do not want to listen to you. Advertising, especially television commercials, often performs an unsolicited interruption and breaks into our homes without asking for permission, not even considering the context of communication.



Graphic 7. Advertising is an unbearable interference in our free time.

The context is a set of circumstances in which a communicative act occurs and is based on four main elements:

- 1) The physical, spatial or temporal situation in which the communicative act takes place: in our case, we can imagine the

- advertising spot that enters our homes in the evening, interrupting a film, a documentary or the evening news;
- 2) The socio-cultural situation that considers the status and role of interlocutors, that is, considers whether the communicative act takes place within a family belonging to a low, middle or high class, and also considers the formal or non-formal moment when the communicative act occurs. In our case, advertising tends to fall into a familial and non-formal context;
 - 3) The cognitive situation of the interlocutors, their knowledge about the topic of communication and in our specific case the image that everyone has about a product or good or service and about their performances;
 - 4) The psycho-affective contextualization that considers if the communicative act is occurring during a silent or a participated situation, if there is tension or calm, if moments of the day produce serenity or anxiety etc.

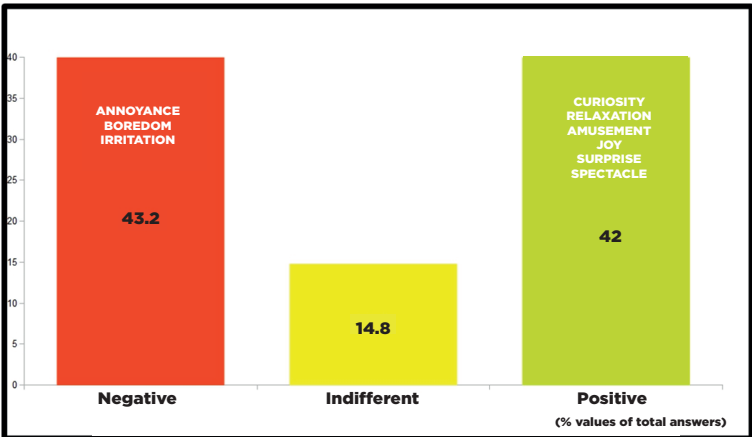
All these elements constitute the complete meaning that a given advertising act produces. Simply speaking, the context characterizes the difference between the utterer meaning and the receiver meaning. In *Kant and the Platypus*, Eco (1999) deals with a series of semiotic questions concerning cognitive processes and consolidates the idea that meaning can be delineated only on the basis of continuous negotiations. His point of view helps us to understand that even in advertisement the context produces an important negotiated meaning, being able to affect sense and communication effect. Graphic 7 explains that the brute force mode is not really the best way to produce an advertising campaign. The latter can be distorted, or rejected, according to the four elements of the context discussed.

Some of the reactions could be: “I do not want advertising here and now in my house”; “I do not want to see products that are too different from my lifestyle”; “I do not want to receive advertising from that product because I know it does not work, or because I hate the company that I consider a polluter, or an exploiter”; or “I do not want to see advertising because I am not in the mood to enjoy it.”

These can be different explanations for that high percentage (64.3%) that defines advertising as an unbearable intrusion.

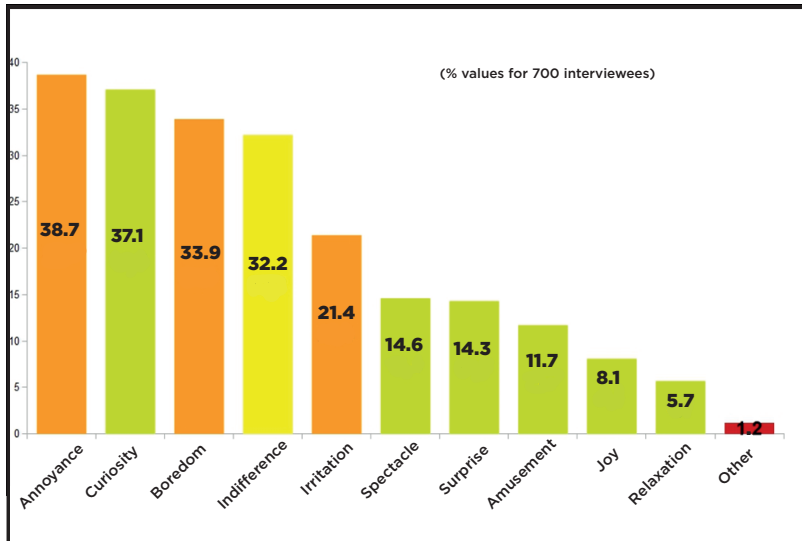
In Graphics 8-12, the questionnaire specifically investigated the characteristics of advertising on television and the characteristics of internet advertising.

The result about television is illustrated in Graphics 8 and 9.



Graphic 8. Positive and negative characteristics attributed to advertising on television.

Graphic 8 shows the likes and dislikes as to television commercials. To explain it in a formula we will say that advertising generates negativity regarding the circumstances of the enunciation, but also generates positivity with regard to the subjects of the utterances, which from time to time can be fun, surprising, spectacular.



Graphic 9. The main characteristics attributed to advertising on television.

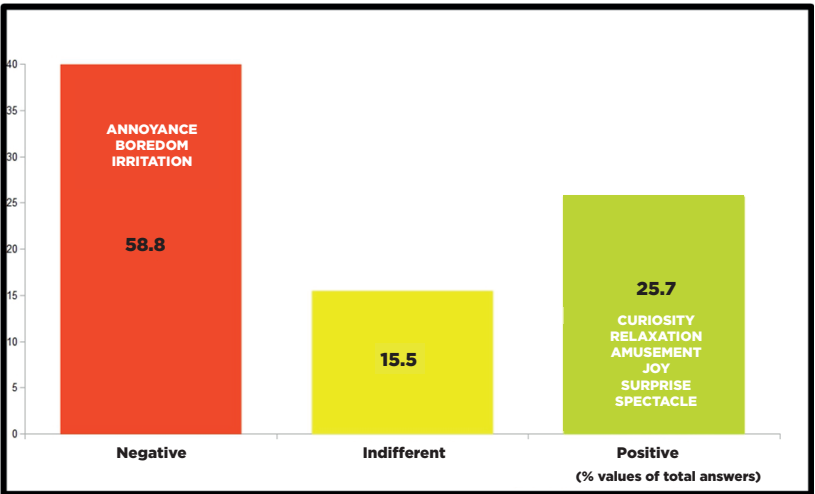
Curiosity is the main upward thrust that seems to keep the advertising afloat. Graphic 9 suggests that, amid so many negative aspects, an advertising story, if it is able to intrigue, then it vigorously fights its battle.

To provide a more in-depth explanation of why both curiosity and annoyance in television advertising have more or less the same percentage, we must take into account some considerations of applied psychology dedicated to the stories. According to a popular study whose main results are now traceable on the web, to read and be involved in a story is very effective in reducing stress. According to the researchers, reading and participating as listeners to a narrative is an effective method of relaxation that generates a sense of escape and participation at the same time, since “the total immersion and concentration in a book causes the body to concentrate less on its own muscles, and consequently relax them” (BALESTRIERE, 2017, our translation).

A study can also be found in Goleman’s *Emotional intelligence* (1995), especially regarding the connections and intersections between our two minds: the emotional mind and the rational mind. Shortly, everything happens as if participation in a story “glues” the subject to the story itself, both chemically and emotionally. Therefore the “tearing” that can be produced by an abrupt interruption generates stress that inevitably flows negatively on to the subsequent narration (in our case the advertising spot that breaks in). That is why 38.7% of the respondents are bothered with advertising. However, when the new storytelling arouses curiosity, then it allows us to “glue” ourselves to the narration.

A parallel analysis conducted on internet advertising, as shown in Graphics 10 and 11, explains why online advertisements are even more annoying. The reasons for this unpleasantness are many. Four elements of differentiation of the network should be focused on, elements (not all)

through which the network works: proximity, networked public, social casting, and people relations (BENNATO, 2011; PASQUALI, 2003).



Graphic 10. Positive and negative characteristics attributed to online advertising.

As for the *proximity* of new media, we must say that it is both physical and psychological. We continuously use electronic media such as tablets and smartphones and always carry them with us, often placing them before our eyes. Moreover, proximity is psychological in the sense that our sites, our profiles on Facebook, Instagram, Twitter etc. are experienced as private virtual spaces where advertising interventions are badly tolerated.

Networked public explains that there is no longer on the network a difference between a passive public and a public content producer (BOYD, 2007, 2010; VAN DIJK, 1999).

Social casting is the result of technological innovation of the network and of web 2.0. With social casting, everyone communicates with everyone, imposing the era of mass self-communication argued by Castells (2001, 2009).

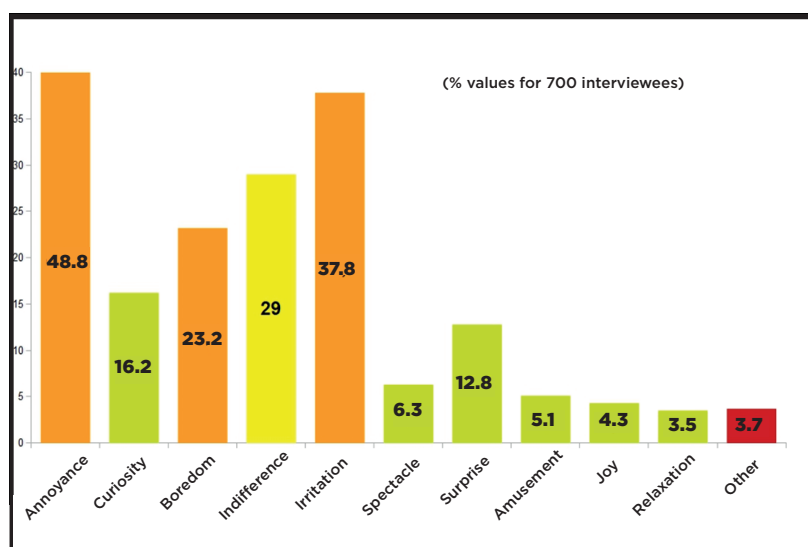
People relations explain that people themselves are the raw material, i.e. the content of the web, with their passions, habits, customs, stories, lifestyles and possible worlds, imagination etc. This is why the discipline of content marketing addresses and communicates with people, with employees, together with their stories.

On the web, in fact, it is totally wrong to say: “We are the leading company in the market.” The phrase sounds dull and devoid of any meaning and, above all, is not addressed to the target, being only self-referential. What the network mostly wants from companies is hearing the company’s real voice telling true stories, not hiding behind the screen of promotional and self-referential communication.

Online, the need for a new advertising communication is very strong and follows new forms of diffusion. Alongside the visibility acquired, typical of the old media, the new media develops the visibility owned. Online, everyone is now a small Berlusconi, an owner of mass self-communication media. Thus, thanks to the memes and to the virality of network communication, many users can share and amplify posts and news for free. This is what is called visibility gained.

The new advertising communication is no longer direct and unidirectional. It has become a sort of contextual deepening into the

consumer's mind, not by forcing their thoughts but by accompanying them, as sometimes happens in the sponsored communication.

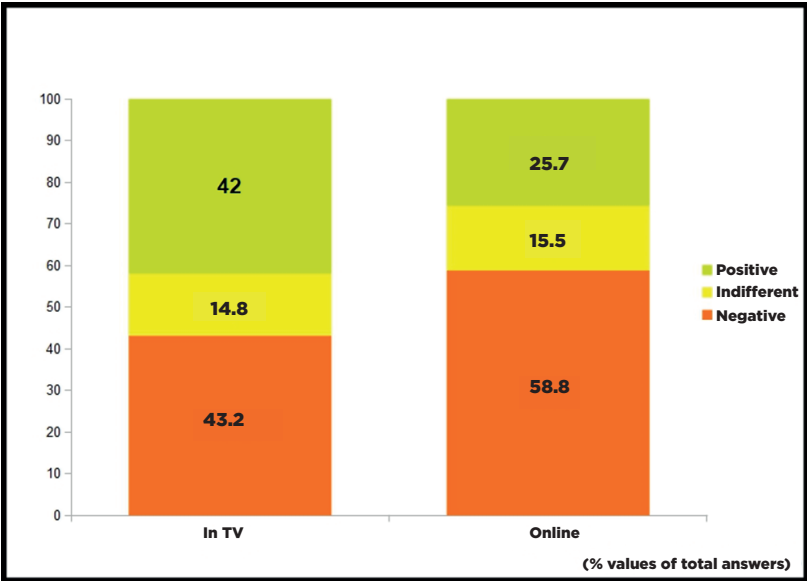


Graphic 11. The main characteristics attributed to online advertising.

Online contents and people are back to the center of advertising and communication. This is the reason why the importance of storytelling is increasing. Storytelling puts people in the center, catching their attention.

If these rules are not followed, if advertising communication adheres to the old methods of communicating, then people's refusal of the network becomes almost total. Therefore, the explanation for Graphic 11, which shows high percentages of annoyance and irritation regarding classic advertising communication, is that advertising on the web becomes something else, like a story, a narration of proximity: simple, direct and warm, sometimes ironic and sarcastic.

Graphic 12 compares the popularity and non-acceptance of advertising on TV and online advertising. The percentages are important: indifferent and negative advertising exceed 74%. Still, we have already noted that this is because online advertising should be completely different, in form and substance.

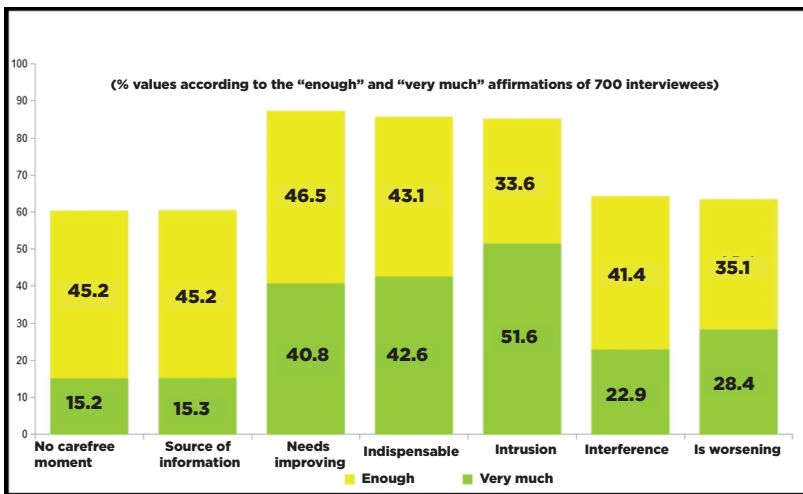


Graphic 12. Television versus internet.

Before concluding this outlook, results show an extrapolation concerning the preferred media as advertising vehicles: television, newspapers, internet, radio or outdoor advertising.

The answers tell us that in Italy television advertising was ranked first by the largest number of respondents. We note that there is an obvious polarization between those who ranked it on the first step of the podium and those who, instead, relegated it to the fourth and fifth step. Online advertising is by far the least appreciated, with 38.4% of the respondents not hesitating to leave it at the bottom of the ranking. Radio advertising tends to be placed in the center of the ranking, without infamy and without praise. Newspaper advertising deserves, according to the majority, the silver medal, therefore it is well accepted. Finally, outdoor advertising is on the first step of the podium with a more flattering score than all the others (over 32%). It is thus awarded the gold medal of preference over all types of promotional communication conveyed by the various media analyzed.

Graphic 13 simply summarizes the perceived publicity with “enough” and “very much” answers. The graphic considers and collects all means of communication, without distinction. The final result seems to be that advertisement is perceived as very intrusive; however, it is essential and provides advice. Anyhow, advertising should certainly be improved.



Graphic 13. The perceived advertising.

OPEN QUESTIONS AND SUGGESTIONS FOR ITALIAN COMPANIES

In analyzing the answers to the open questions collected by the questionnaire, it is interesting to note that the range of memorable advertisements are mostly linked to the major brands and that, on the other hand, those same major brands are often mentioned both among the funnier and more appreciated advertising and among the least liked advertising.

Thus, for example, in the first choices both positive and negative, products such as Mulino Bianco and Buondi are strongly mentioned. Nutella is massively present in the minds of the respondents, especially in the positive view, despite some inclusions among the advertising products that people dislike. The brands, especially Tim and Wind, also received considerable attention.

Finally, the online situation is even more fluid than that observed for television advertising, in the sense that the level of memorability is decidedly lower, and the cases mentioned are more heterogeneous.

As for the suggestions for Italian companies to improve the quality of their advertising, the ones provided by the respondents are not extremely numerous and varied and can be summarized in the following points listed below without order of importance:

- Respondents ask for quality in advertising: "Do less but do it with quality," "More and more beautiful spots like films to improve the quality of the message," "Do less but of higher quality," "Decrease quantity, increase quality," "Focus on quality, investing more money".
- Respondents are also looking for more creativity: "Advertiser must have more imagination and creativity," "Being more creative and stimulating is really a plus," "Why not proposing more creative and surprising ideas?", "More creative and less repetitive," "Less banal and repetitive," "Avoiding repetitiveness, devising a dedicated Carosello space".
- They look for diversification, courage and originality: "To find original ideas and think outside the box," "More creativity and originality; differentiate yourself," "They must invest more in originality of the spot but always keeping in mind that the important

thing is to highlight the characteristics of the sponsored product/service,” “Fewer stereotypes, which would make for more original advertisements,” “Choose new situations, innovative subjects, original and engaging videos,” “It takes a bit of diversity”.

- Advertising is excessive. The respondents want short messages, brevity and sincerity: “Short and concise,” “Being shorter but more effective,” “Shorten sketches,” “Shorter and more informative sketches,” “Provide brief information on the good quality of their production verification,” “Advertising must be more sincere and less repetitive”.
- They also like precise information: “Shorter and less absurd,” “Shorter and informative,” “Indicative messages on products,” “Make them as short as possible, while being clear in the message to be conveyed,” “Being very essential, precise and direct, without digressing or being repetitive”.
- They like truthfulness: “Communicating the truth,” “Making them more similar to normal life,” “Telling the truth and not deceiving the consumers”.
- The respondents want irony and fun: “Be ironic and funny and at the same time provide some information about the product,” “They should make them interesting and ironic, less obvious,” “More ironic and light,” “Cheerful and carefree advertising... very ironic,” “Focusing more on irony and the values of the new generations: such as integration and curiosity towards what is unknown. It seems to me that advertising in Italy speaks a language that is not the current one,” “Make it less heavy, more ironic and fun,” “Being ironic and funny and at the same time providing some information on the product”.
- Advertising must be less intrusive and less repetitive: “Be less intrusive,” “Less intrusive especially with background music at very high volume,” “Less repetitive, more interesting content,” “Fewer repetitions of the same advertising”.
- Finally, the respondents ask for a less vulgar, stereotyped advertising and they dislike the commodification of women: “Avoiding to propose standardized content, neither original nor creative, just commercialization of women,” “Creativity and less stereotypical use of beautiful women,” “Make it less intrusive, less sexist and less stupid,” “Use less content associated with sexuality or ambiguity and focus only on the product’s quality.”

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