

Marketing communication techniques aimed at children and teenagers

Een onderzoeksrapport in het kader van het AdLit SBO project



Dit document maakt deel uit van het 'AdLit' (Advertising Literacy) onderzoeksproject. AdLit is een vierjarig interdisciplinair onderzoeksproject rond reclamewijsheid dat gefinancierd wordt door het IWT (Agentschap voor Innovatie door Wetenschap en Technologie). Het doel van het project is na te gaan hoe we de reclamewijsheid van kinderen en jongeren kunnen verhogen, zodat ze leren omgaan met reclame en opgroeien tot geïnformeerde consumenten.

Het AdLit consortium bestaat uit de volgende partners:

Universiteit Gent: Onderzoeksgroep CEPEC, Vakgroep Onderwijskunde en Onderzoeksgroep CJS

Universiteit Antwerpen: Onderzoeksgroep MIOS en Departement Marketing

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EXECUTIVE SUMMARY

This reports gives an overview of different media platforms, advertising strategies and advertising formats used by advertisers to attract the attention of and persuade, amongst others, children and teenagers. Different trends concerning media usage and advertising are discussed. These trends are media convergence and media stacking. They result in advertising trends such as integrated marketing campaigns, integration and interactivity of different advertising formats.

The discussion of these trends is followed by an overview of different advertising strategies. The difference between advertising formats and advertising strategies is that strategies can be used in different media and in different advertising formats. The different advertising formats are placed in a matrix and evaluated on three dimensions, namely interactivity, integration and the different media platforms on which the advertising formats can be placed. Interactive advertising formats are formats that are placed on the Internet or that appear on mobile media. The dimension 'integration' relates to whether an advertising format is integrating a commercial message in a program or editorial content.

Children and teenagers not only get in contact with advertisements via different media, but they form a target group at which a lot of advertising is aimed. Despite the popularity of online media, advertising aimed at minors still takes place in offline media as well. Interactive and non-interactive media are not isolated from each other but function as amplifiers of advertising campaigns. The result is that advertising campaigns are integrated in both off- and online media simultaneously. In this way integrated marketing campaigns benefit from new trends concerning the media usage of children and teenagers. Minors consume different media at the same time and this in an environment where media are converging.

Special attention is needed concerning advertising formats that integrate commercial content with program or editorial content. Especially for minors, the integrated character of these advertising formats makes it difficult to identify them as advertising and consequently understand their persuasive nature and the commercial intention behind them. Another concern regarding integrated advertising practices is that they have the additional purpose of gathering personal data of Internet users and consumers, which can be used to target and personalize commercial messages. This raises questions about privacy.

Advertising is spreading and evolving and almost every part of the online world contains advertising in some way. Particularly important here is that it is not always clear that some media content contains advertising or is advertising itself. Another trend is that the commercial messages are in some ways connected to the receiver. This is the case when the advertisements are adjusted to the personal data the receiver provides.

Important to note is that the discussed advertising formats and advertising strategies are general advertising formats and advertising strategies. This means that the discussed formats are used in advertising in general and that not all al the strategies mentioned are used specifically in marketing aimed at children and teenagers. Nevertheless, the report tries to indicate whether and at which target group (children and/or teenagers) certain advertising formats and strategies are especially aimed.

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PREFACE: RELEVANCE OF THIS REPORT FOR ADLIT

This report gives an overview of the different marketing communication techniques that are used or could be used to target minors. Any individual with an interest in advertising literacy should first be aware of the different marketing communication techniques children and teenagers can be exposed to. Therefore, the aim of this report is to give an overview of the different advertising strategies and advertising formats that nowadays children and teenagers are or could be confronted with. This report is an important document in the context of the AdLit-project. Together with the first report on children's and teenagers' media usage, this report on advertising techniques towards minors is a cornerstone for the further development of the AdLit-project.

The market for products and services aimed at children has grown strongly and today's children are more involved in commercial activities compared with previous generations (Buckingham, 2009). The result of these developments is that marketing and advertising are overly present in children's and teenagers' lives and that minors are exposed to and get in contact with advertising through multiple media (Buckingham, 2009; Moore, 2004).

In recent years, the presence of different forms of electronic media in the lives of children and adolescents has grown rapidly (Boekhoven, 2009). New media develop further through digitalization and children use these new media at an earlier age (Rozendaal, 2009). This drastic change in the media environment of children and teenagers is accompanied by a strong change in the environment of advertising (Rideout, 2014), and a range of new advertising techniques has emerged (Blades, Oates, Blumberg, & Gunter, 2014). In the past, advertising towards minors mainly consisted of traditional 30-seconds television spots. Nowadays, advertising and entertainment content have increasingly become interactive and integrated, resulting in different advertising strategies and formats targeted at children and teenagers such as product placement, advergames, mobile advertising, social media advertising, personalization and location-based advertising. In these strategies and formats, commercial messages are embedded in (interactive) entertainment content and virtual environments. The integration of commercial messages in program content blurs the line between advertising and this other media content (Blades et al., 2014; Calvert, 2008; Kunkel et al., 2004; Wright, Friestad, & Boush, 2005). Younger children often do not understand the persuasive intent of advertisements, and even older children have difficulties understanding the intent of new advertising formats and marketing techniques, because they have become more subtle and difficult to differentiate from program content (Blades et al., 2014; Calvert, 2008).

Not only the form in which advertising appears in new media changes, also the purposes for which advertisers use advertising extend. Next to the persuasive purpose, new advertising formats attempt to obtain personal data

from the consumer and subsequently these data are used in advertising campaigns. In this way advertising is adjusted to the consumer.

INTRODUCTION

This report gives an overview of the different advertising techniques that are used or could be used to target minors.

A distinction will be made between advertising strategies and advertising formats. Advertising strategies can be used in different advertising formats and in different media. Advertising strategies are thus not medium or format specific. Advertising formats are specific marketing communication techniques that can apply certain marketing strategies and that are usually (but not always) medium-specific. Next to general advertising strategies (such as personalized advertising, online behavioral advertising), also advertising strategies with respect to the content of advertising can be used, such as: use of fantasy, celebrity endorsement and humorous, good feeling etc. In this report this last type of advertising content strategies is not discussed because they are less relevant given the focus of the project.

Traditionally, two different groups of minors can be distinguished, namely children (till the age of 12 years) and teenagers (between 13 and 18 years old). However, in the context of this report the classification into these two age-groups is not suitable when different marketing communication techniques are discussed. Children of different ages can be exposed to the same advertising formats or advertising strategies. Therefore, in this report, this age-based division is not systematically used. Moreover, the marketing communication techniques discussed in this report are often not only used to specifically target children and teenagers, but also adults. Children and teenagers can get in contact with advertising formats because they appear in media they are exposed to, whether the ads are targeted at them or not.

The report starts with a description of different media platforms on which advertising can appear and that are popular with children and teenagers. Next, integrated marketing communication and a brief overview of different trends concerning media usage and advertising that have emerged in the last decades are discussed. It is important to discuss these trends because they changed the way in which media content is consumed and how people get in contact with different advertising formats and advertising strategies. These trends will be linked to advertising strategies because they result from these trends. Subsequently, an overview of different advertising formats is given. These different advertising formats are categorized on the basis of three dimensions: interactivity, integration and the medium in which these formats appear. An advertising format is interactive if it is placed on or within online media platforms. Integration relates to the integration of the commercial content within the medium content. The different advertising formats will then be discussed one by one. The report ends with a general conclusion and discussion.

1. MEDIA PLATFORMS

To introduce the reader of this report into the topic of marketing communication techniques aimed at children and teenagers it is necessary to take a look at the different media platforms by which minors get in contact with advertising. The different media platforms can be divided in five different categories. These five categories are: offline non-media, traditional offline media, traditional online, social media and mobile media. The explanation of the different media platforms contains some specific examples of advertising formats that can appear on these media platforms. Those advertising formats will be discussed more in depth in the part '*advertising formats*' from page 20 onwards.

1.1 Offline non-media

Advertising formats in this category refer to techniques that are used at the point-of-sales, are attached to the purchase of a product, or are used outside traditional media channels. These techniques are heavily used to target children and teenagers. The targeting of minors already starts in the stores and supermarkets where advertisers try to grab the attention of children by making product packaging very tempting by means of colors and typography. Promotional activities in shops or outdoors (e.g. sampling in railway stations) are also frequently used. Given the fact that marketing campaigns are often integrated, advertising formats in the offline world can also have a connection with digital marketing because the promotions can be accessed online or via mobile devices.

1.2 Traditional offline media

Media such as television, radio and print media can be considered as traditional, offline media channels. These media were the main drivers of advertising in the past.

1.3 Traditional online

The World Wide Web is an important tool for marketing communication and is often used by advertisers to reach minors (Moore & Rideout, 2007). Online advertising has fundamentally changed the nature of marketing to children and teenagers (Rideout, 2014). Three characteristics of online advertising have contributed to this. These characteristics are: interactivity, immersion, and the fact that online advertising can be built on data of the receiver himself. Online advertising is interactive in that the receiver of the message actively engages with the brand. Online advertising can be immersive when an adolescent is exposed to a branded environment for an extended period of time and the lines between advertising and program content are blurred. The third

characteristic that distinguishes online advertising from traditional, offline advertising is that it can be created on the basis of personal data obtained from the child or teenager who has put these data on the Internet and who allowed that he or she can be targeted based on his or her interests, locations and demographic characteristics.

1.4 Social media

Social media are “*Online media aimed at social interaction, networking and information exchange*” (Petrescu & Korgaonkar, 2011, p. 5). Advertising in social media is called *social advertising* or *commercial web 2.0-integration* (Rozendaal, 2009). Social media marketing includes a wide variety of online advertising techniques such as placing ads on social network sites and embedding promotional content in social media (Rideout, 2014). Companies use social media marketing for the following purposes: to create awareness of companies, brands and products, support product development and innovation, develop preferences and differentiation from other companies and products, build loyalty and establish relationships, amplify word -of-mouth and to gain insights to develop or change business strategies (Wilking et al., 2013).

Social media marketing is designed to get consumers share commercial messages (Wilking et al., 2013). It is considered successful when young consumers share commercial content without realizing that they are taking part in well-developed marketing campaigns from companies, which is also known as *stealth marketing*. Different types of social media exists. Social network sites, visual social platforms and video sites are discussed below.

1.4.1 Social Network Sites (SNS)

A very important form of social media popular with children and teenagers are social network sites. Online social network sites such as Facebook and Twitter are not only popular amongst children and teenagers, but also amongst advertisers (Slot, Rozendaal, van Reijmersdal, & Buijzen, 2013). Through social network sites advertisers can get in contact with these young target groups. Marketers use social networks to stimulate information about their brands and products being distributed through the communication network of consumers (Wilking et al., 2013). The two main characteristics of advertising on social media are: (1) the high level of integration between advertising and entertainment and (2) the social character of the advertising (Slot et al., 2013). Commercial messages in social networks are often integrated in the entertaining context of the virtual environment. The social character of the advertising relates to the fact that the advertisements on social networks are placed within a context in which the users interact with friends and peers.

Different advertising formats, such as banners, mentioning of brands, branded fan pages, sponsored messages, applications (e.g. games), advergames and branded communities are present on social network sites (SNS) (Cauberghe, De Pelsmacker, Hudders, Panic, & Destoop, 2012; Nelson-Field, Riebe, & Sharp, 2013; Rozendaal, 2009). Recently, Facebook introduced in-stream video advertising (Advertising Age, 2013). This allows advertisers to offer video advertisements that start playing automatically within users’ News Feed. Besides, social network

sites enable advertising strategies such as targeting, viral marketing and buzzing (Rideout, 2014; Rozendaal, 2009). Targeting is a strategy used by advertisers to make their commercial messages as relevant as possible by targeting the advertisements to the receivers (Rozendaal, 2009). Viral marketing is an electronic form of word-of-mouth advertising that passes a message on from one person to another (Cauberghe et al., 2012; Petrescu & Korgaonkar, 2011). Buzz marketing is the outcome of viral marketing: people start communicating about a brand or a product and as a result the brand or products gains a lot of attention (Petrescu & Korgaonkar, 2011; Rozendaal, 2006). Social media marketing can also be used to promote user-generated content (Rideout, 2014). The different advertising formats and advertising strategies mentioned here will be discussed further in this report.

A distinction can be made between social media that are especially designed for children (for example: Wanagogo from Studio 100, social media on the Nickelodeon or Disney websites) and social media aimed at teenagers and adults (for example: Facebook and Twitter) (Van Damme & Janssens, 2014). Starting from the age of nine, children start using Facebook, although the official minimum age to use this SNS is thirteen. So in practice, a lot of younger users are active on SNS aimed at adults. Besides, children-oriented groups on Facebook are very successful (Van Damme & Janssens, 2014). The most active users of Facebook are under the age of 25, which makes Facebook a medium that provides access to young consumer markets (Wilking et al., 2013).

Advertising on social network sites is also used to gather data about the users (Van Damme & Janssens, 2014). When aimed at children, guidelines impose to ask only the really necessary information about children to make a registration work. However, many social media ask data twice, the minimal data of the child itself and the parents' data when they have to give their permission to the child to register on the social medium. Because advertising on social network sites gives advertisers the opportunity to target their messages based on the interests of the receiver, the data of the social network sites user is employed in advertising to expose them to individual, customized advertising formats (Grubbs Hoy & Milne, 2010; Rideout, 2014).

It is important to notice the recent arrival of an advertising-free social network site named *Ello* (Ello, 2014). Ello wants to compete with social network sites that sell advertising and personal data of its users to third parties. This is rather remarkable because most social network sites need advertising revenues to survive. However, a basic profile on the social network Ello is free, but for all other upgrades a payment is needed (De Morgen, 2014b). Ello works with an invite-only system which strengthens the exclusive character of the social network.

1.4.2 Visual Social Platforms

On social media 'blogging' has evolved from short messages to status updates, to 140-character tweets and more recently posts consisting of images. This is also called the *visual web*. The focus on images has led to visual social platforms such as Instagram and Pinterest. The visual web is a popular topic in digital marketing (Krulikowski, Bergstrom, & Fischer, 2013). Not only individuals but also brands find their place on these visual social platforms. Pinterest has generated the highest attention among marketers thanks to its explosive growth and success across

different industries. Pinterest started in 2010 as a tool by means of which people could collect and organize things they like (Krulikowski et al., 2013). Users can post images on their account and organize them on theme boards. They can share these images with other people. The images on this visual platform reflect the style, interest and personal identity of a person. Due to its enormous success, brands started creating accounts on this social medium before Pinterest launched its official company accounts in November 2012. In comparison with other social platforms by which brands force purchase information to the user, Pinterest gives brand followers the opportunity to interact with the brands as much as they want. This gives brands the opportunity to share suggestions, ideas and stories with their followers in a more subtle way. In general, the target group of Pinterest consists of white, educated women aged younger than 50. The usage of this visual platform increases with age. This indicates that this social medium is more popular with older age groups. Although the age of most users on Pinterest is older than the target group of minors which are the focus in this report, these younger age groups can get in contact with this medium too. Research showed that 16% of American youth aged between 16 and 24 who are using social media are also active on Pinterest (Krulikowski et al., 2013). Within the age group of 16-18 years 12% uses Pinterest.

Instagram is another type of visual social platform. Users of Instagram can upload pictures with the mobile application of Instagram, apply a filter to them and upload them to their personal Instagram page to share them with the rest of the world (Lane, 2013). Instagram has a younger audience than Pinterest. Instagram (owned by Facebook) is becoming more and more popular, accounting for more than 300 million users in December 2014 (De Standaard Online, 2014c). For the first time Instagram is more popular than the social network Twitter. Due to this popularity, Instagram is becoming more attractive to advertisers as well. In October 2014 Instagram announced that they started with showing advertisements in the Instagram-Feed of American Instagram users (De Standaard Online, 2014b). The advertisements appear in the form of pictures and videos (Calladine, 2014).

1.4.3 Video sites

Video sites are another category of social media. Youtube and Vimeo are websites on which users can place videos and share them with the rest of the connected world (Cauberghe et al., 2012). Advertisers are present on these video sites with banners, overlayers, which are banners that are placed over the requested web page or under the video and that can be clicked away, or skinning by which the video site is integrated into the logo of the advertiser. Advertisements can also appear as instream video-ads in which a short video or billboard, much like a television commercial, is played prior to the video content the user has selected (Cauberghe et al., 2012; Pashkevich, Dorai-Raj, Kellar, & Zigmond, 2012). These instream video-ads need to be watched entirely or can be skippable (Pashkevich et al., 2012). In 2010 YouTube introduced TrueView in-stream advertising (Pashkevich et al., 2012). With TrueView the viewer can skip directly to the requested video content after five seconds of viewing the video advertisements. By giving the users the option to skip the commercial messages, they can get the video content that they intended quickly. If the in-stream advertisement appears to be relevant and interesting the viewer can choose to watch the entire video advertisement.

Sometimes, advertisers place a “the making of” video of an advertising campaign online. Often video sites and social network sites are combined to create a viral effect of a marketing campaign (Cauberghe et al., 2012). Just as in television and digital games, product placement (the use of brand identifiers in media content) also appears on videos shared on video sites. A recent example of this is music corporation Universal Music Group which will use product placement in existing music video clips (De Morgen, 2014c). The advertisements will be adapted to the demographic data and the geographic location of the viewer.

1.5 Mobile media

The last type of media platforms distinguished in this report are mobile media. Mobile marketing refers to all communication by means of mobile devices with the purpose of marketing products and services (Cauberghe et al., 2012). Mobile devices used in mobile marketing can be mobile phones, smartphones and tablets. In the early years, mobile marketing was aimed at children and teenagers by means of SMS (Rozendaal, 2009). Meanwhile, mobile marketing has evolved further thanks to the arrival of the smartphone. Smartphones give companies the opportunity to send interactive advertising messages. Brands can develop their own branded mobile applications to create interaction with their consumers. An example of this is a mobile application of an apparel store which functions as a digital catalogue available in everyone’s pocket. Marketers and advertisers can also offer promotions directly linked to the location of the consumer.

Mobile marketing includes text message advertising, mobile website banner ads, Quick- Respons (QR) codes and smartphone applications (Clarke & Svanaes, 2012). Marketers are searching for new ways to reach consumers and to create and maintain valuable relationships with them (Wells, Kleshinski, & Lau, 2012). Mobile platforms offer a variety of opportunities to realize this by means of branded entertainment before and after mobile games, social media marketing, location based marketing, mobile coupons and shopping applications. Given the growth mobile commerce realized, marketers acknowledge the importance of mobile devices as an advertising platform (Yu, 2013). Mobile marketing is used for building brand awareness and brand attitude or as a means for direct response campaigns (Cauberghe et al., 2012). The content of mobile marketing is interactive as is the case with the content of online advertising (Rideout, 2014). Teenagers are the most important target group of mobile marketing, although children can be reached also by the mobile telephone and tablet of their parents (Cauberghe et al., 2012).

The popularity of mobile ads has led to forecasts of a large growth of this advertising format (Yu, 2013). Mobile marketing is expected to become one of the major forms of advertising and marketing in the Digital Age and advertisers consider mobile marketing as “the next big thing” (Cauberghe et al., 2012; Montgomery & Chester, 2007). The reason for this is that cell phones are one of the fastest growing digital products among youth and also one of the most important digital marketing platforms for reaching young people (MediaScience, 2014; Montgomery & Chester, 2007).

Mobile marketing is one of the most personal, targeted and immediate form of marketing (Wells et al., 2012). It is direct and aimed at consumer action because it makes it easier for marketers to reach their target groups and to collect information about them. The different advertising formats relating to mobile advertising will be discussed further in the report.

2. TRENDS IN MEDIA USE AND ADVERTISING

In this section a number of trends are discussed concerning the media use and the impact it can have on the level and the way in which children and teenagers are exposed to advertising.

2.1 Integrated Marketing Campaigns

Children today have growing access to different media (Buckingham, 2009). Besides traditional media, they have grown up in an environment that is surrounded by digital devices such as mobile phones, laptops and tablets (Blades et al., 2014; Petrykowski, 2012). New communication technologies such as constant live stream Internet, computer games, social network sites, blogs and text messages have given advertisers new platforms to communicate and promote their messages (Blades et al., 2014; Jung, Somerstein, & Kwon, 2012). The technological development has made it easier for advertisers to target minors, especially in these new media (Calvert, 2008), because it is generally assumed that children and adolescents are strong Internet users and are considered as early adopters when it comes to new technologies and new media practices (Buckingham, 2009; Calvert, 2008; Montgomery & Chester, 2009). Consequently, children and teenagers are often regarded as the ultimate target group for digital marketing (Montgomery & Chester, 2009). They make extensive use of the variety of new media such as social networks, instant messaging, interactive games, mobile phones and virtual, three-dimensional environments to develop their own, unique identity and to keep in touch with their friends (Montgomery & Chester, 2009).

In addition to this, the media themselves are converging (Buckingham, 2009; Zarouali et al., 2015). Mobile phones are not simply used by children to make phone calls or to send text messages, but also to play games, listen to music, go online, take photographs, make and watch video clips and chat with their friends (Buckingham, 2009). The same trend is seen on the Internet. Among minors this trend is also present when it comes to television viewing (Zarouali et al., 2015). When minors watch television, they often do it online, using media such as computer, tablet, smartphone, etc.

Another phenomenon is that children are increasingly using the different media they have access to simultaneously. This phenomenon is also called 'media stacking'. Children may use two or three different media at the same time, or jump very quickly between them. An example of this is a child that is watching television while playing a game on the laptop and texting a friend.

Marketers take advantage of these phenomena by integrating their marketing campaigns in different media at the same time (Buckingham, 2009). As a result, marketing is no longer one-way communication (Wilking et al., 2013). Traditional marketing delivered a commercial message on traditional media like television, radio and print. Nowadays, commercial messages are delivered on multiple offline and online media simultaneously to take advantage of the specific characteristics of the different communication channels (Moore, 2004; Rideout, 2014). Messages in multiple media are directed at youngsters by means of integrated marketing campaigns in which promotional activities range across different media platforms (Buckingham, 2009). An example of this are advertisers who try to link the traditional 30"-spot on television with online media by placing funny advertising spots on social network sites (SNS) or video sites (such as Youtube) and by invoking viewers to surf to the accompanying branded website to achieve a viral effect of the campaign (Cauberghe et al., 2012).

2.2 Integration

Next to the trend of integrated marketing campaigns that combines the effects of different media platforms, advertisers and marketers have developed new, more subtle and integrated promotional techniques (Blades et al., 2014). One of the characteristics of the new commercialized media environment is the integration of the persuasive message in its context (Buijzen, van Reijmersdal, & Owen, 2010; Calvert, 2008; Wright et al., 2005). This is the case with branded entertainment or content marketing and native advertising. The difference between branded entertainment, the integration of brand identifiers in media context, and native advertising, is that in native advertising the commercial content is integrated into the context of a website or social media site and the experience of a given platform (Wasserman, 2012). Native advertising is thus only present on the Internet while branded entertainment can appear in more traditional media like television and print too. The assumption behind this technique is that advertising is most effective when the consumer does not recognize it as advertising (Calvert, 2008). As a result the lines between advertising and entertainment have become increasingly blurred (Dix & Phau, 2008; Moore, 2004). In branded entertainment and native advertising the commercial message itself cannot be skipped by the viewer, the reader or the surfer on the Internet without losing program content (Cauberghe et al., 2012). For advertisers, native advertising has the advantage over non-integrated formats that it can be more targeted, more sophisticated and that it has a wider range. For the media consumer this level of integration makes it harder to identify the commercial content as a form of advertising and to understand the commercial intent of the program.

Three types of integration between a persuasive message and its context can be distinguished: format, thematic and narrative integration (Buijzen et al., 2010). Format integration is the integration between the message

format and the editorial context. An example of this type of integration is an advertorial in magazines or on websites that resembles an editorial article or website content. The conceptual congruence between the persuasive message and its context is referred to as thematic integration. When a sports brand logo is placed in a football game, the ads are placed around thematically congruent content. Advergames or television programs which are based on brands are examples of narrative integration. As a result, the persuasive message is integrated within the narrative of the media context. Further in the report the advertising formats are evaluated on the dimension of integration. Advertising formats are considered as integrated when they meet the standards of format, thematic or narrative integration.

Examples of branded entertainment in offline media are product placement, advertising funded programming, infomercials, advertorials and theme features. Contextual advertising, profile targeting, online behavioral advertising, in-game advertising and advergames are examples of native advertising in online media. These new advertising formats are used by advertisers to try to target minors more effectively. Contemporary advertising formats aimed at children are particularly likely to persuade this target group implicitly (Nairn & Fine, 2008). These advertising formats will be discussed in the section about different advertising formats.

2.3 Interactivity

Interactivity relates to all the media activities and advertising that is happening in the online world. The term 'interactivity' is therefore often associated with the Internet (McMillan & Hwang, 2002). According to McMillan and Hwang (2002) interactivity is characterized by three constructs, namely user control, direction of communication and time. The ability of the user to search for information and control the amount of information refers to user control. The direction of communication on the Internet is often two-way because the Internet created possibilities to communicate and interact with another person. The construct time refers to synchronization (Cauberghe & De Pelsmacker, 2010). Interactivity can happen simultaneously (e.g. if a person chats with another person) or the interactive content can be delayed (sending an e-mail). Interactive media are further characterized by six features (Clarke & Svanaes, 2012; Montgomery & Chester, 2009; Montgomery, Grier, Chester, & Dorfman, 2011): ubiquitous connectivity, personalization, peer-to-peer networking, engagement, immersion and content creation. Marketers design advertising campaigns that use the constant connectivity and interactivity of (young) people, their multi-tasking, and the fluency of their media usage. Moreover, the interactive media experiences of young people are becoming more and more personalized. Immersion in interactive media can be found in interactive games, virtual and three-dimensional worlds. Some interactive media also create the opportunity to network between peers. Nowadays, consumers are not only a passive audience, new media formats create possibilities for them to engage in a more active manner than ever before. As a result consumers themselves are creating and sharing content online. Advertisers make use of this content creation and stimulate young people to promote their products and brands within their personal network. Doing this, advertisers can obtain further information from the consumers and disseminate the behavior of the consumers or brand ambassadors.

Later on in this report, integration and interactivity will be used as two dimensions on the basis of which advertising formats can be classified.

Later on in this report, integration and interactivity will be used as two dimensions on the basis of which advertising formats can be classified.

3. ADVERTISING STRATEGIES

In this section different advertising strategies will be discussed. These strategies are the result of the different trends in media use and advertising discussed above. Advertising strategies are general approaches that can be at the basis of different advertising formats discussed later. As mentioned earlier, advertising strategies that relate to the specific content of an advertising message will not be discussed in this report.

3.1 Word-of-mouth advertising

Word-of-mouth advertising is an advertising strategy that advertisers use to encourage people to spread commercial messages. Different types of word-of-mouth advertising exist. These types are viral advertising, peer-to-peer marketing and buzz marketing.

Viral advertising

Viral advertising stimulates media users to transmit the commercial message to other users within their social circle (Buckingham, 2009; Petrescu & Korgaonkar, 2011). Viral advertising is an advertising strategy and a type of word-of-mouth advertising (Cauberghe et al., 2012; Petrescu & Korgaonkar, 2011). The difference with traditional word-of-mouth is that viral marketing uses online media such as e-mail, social network sites, video sites and blogs to spread a message. Because digital media can spread a message much faster than offline environments, a snowball effect can be created. This type of advertising counts upon the credibility of the message (Cauberghe et al., 2012). Because the message is passed on to people from someone's personal network, the message is considered as being credible.

Peers are an important to children. They can influence their preferences and behavior (Moore & Rideout, 2007). Peers are becoming even more important for teenagers. Therefore, viral marketing is considered as-an effective marketing strategy to these target groups. Viral marketing is a strategy often used to encourage brand communication for food among children. Moore and Rideout (2007) found that 64% of the investigated food

websites encouraged children to send emails to their friends containing e-cards or invitations with references towards the brand.

Viral marketing can take the form of influencer marketing programs, community-building portals, viral videos and street guerilla marketing campaigns (Ferguson, 2008). These specific advertising formats are discussed later on. As a result viral marketing builds awareness, positive brand associations and buzz. Buzz marketing is explained below

Peer-to-peer marketing and Brand ambassadors

Related to the advertising strategy of viral marketing is peer-to-peer marketing. Peer-to-peer marketing is an advertising strategy in which a marketer incentivizes individuals to express their endorsement of a product or a brand (Committee of Advertising Practice (CAP), 2012). This can be in an offline or online context. The incentives can be monetary or, in an online context, they can take the form of access to content or likes in social media. An example of this is when a user pushes the 'Like' button of a brand page on Facebook or "Re-tweets (RTs)" a tweet from the brand on Twitter, he or she gets access to information, promotions and exclusive content. The behavior of the user becomes visible to the user's connections in the social network. In other words, the user promotes the brand or product to his or her connections in the social network.

A **brand ambassador** is an individual engaged by a marketer to promote a brand or product to others (Committee of Advertising Practice (CAP), 2012). Experts or celebrities can be used as endorsers. Brand ambassadors can also be consumers who are employed by an advertiser to promote products or services to their peers. The difference with peer-to-peer marketing is that a brand ambassador is employed on a formal basis to promote the brand to friends or people with whom the consumer interacts. Moreover, the marketer controls the content of the brand ambassador's communication. An example of brand ambassadors used as an advertising strategy is the employment of children to tell their friends about a brand or products. In return the children who act as a brand ambassador get free goods.

Buzz marketing

Buzz marketing is related to peer-to-peer marketing (Petrescu & Korgaonkar, 2011). It refers to spreading messages about new products or brand experiences. Buzz marketing is seen as the outcome of viral marketing and word-of mouth. The difference between viral marketing and buzz marketing is that viral marketing applies to electronic media, while buzz marketing can also use traditional, offline media. Viral marketing thus happens online, while buzz marketing can also be present offline. Buzz marketing is the result of marketing strategies meant to encourage consumer-to-consumer communication.

User generated advertising is a type of buzz marketing. It refers to advertising outcomes that are made by the target group (Rozendaal, 2009). Companies can recruit consumers to create blogs or online videos in which they

promote particular brands or products (Buckingham, 2009). Companies use this type of advertising to get to know the preferences and the interests of their target group and to generate advertising outcomes that are specifically tailored to the target group without any costs (Rozendaal, 2009). An example of this advertising format is a company that invokes its target group to create an advertising spot for their brand and rewards the makers of the best spot with airtime for the advertisement.

3.2 Personalized advertising

The Internet has changed the way in which consumers and advertisers perceive and experience advertising. Advertisers are searching for new ways to make sure that their advertising messages get attention in the ad clutter (Bright & Daugherty, 2012). Technological developments have given the opportunity to advertisers to collect, analyze and implement information about the target audience in personalized advertising (Barreto, 2013; Bright & Daugherty, 2012). Personalized advertising is driven by data that consumers generate when they are online (Wilking et al., 2013). Marketers use these consumer data to target and tailor marketing messages to grab the attention of and persuade the receiver. The previously used example in this report of Universal Music Group which will place brands in existing music videos according to the geographic location and demographic data of the viewer is an example of personalized advertising (De Morgen, 2014c). The personalization of advertising is also called targeting.

Targeting individuals based on their previous surfing behavior on the Internet is called Online Behavioral Advertising (OBA) also known as online interest based advertising or ad matching (Smit, Van Noort, & Voorveld, 2014; Your Online Choices, 2009). Online behavioral advertising is one of the most prominent strategies when it comes to personalized advertising. Based on the online behavior of consumers, a personal, behavioral profile of the consumer is developed (Rozendaal, 2009). Consequently the consumer is targeted with potentially more relevant, online advertisements. This advertising technique has evolved into a common practice in digital marketing (Smit et al., 2014). Advertising formats related to personalization are contextual advertising and profile targeting. These formats are discussed in the section about advertising formats.

To collect the necessary information of the surfing behavior of individuals 'cookies' are installed. Cookies are small text files that are put on users' devices, such as computers or smartphones (Smit et al., 2014; Your Online Choices, 2009). Cookies make it possible for a website to recognize the preferences of a user surfing on the Internet (Your Online Choices, 2009). Cookies can facilitate the functionality of a website (first-party, session or functional cookies) or can collect profile information for targeted advertising (third-party or tracking cookies) (Smit et al., 2014). That last type of cookies is used for OBA.

Profile targeting and contextual advertising are two types of formats that related to the strategy of online behavioral advertising. These formats will be discussed in the next section on advertising formats.

3.3 Co-Creation

Co-creation occurs when consumers and other interested parties are involved in the development and design of a product (Cauberghe et al., 2012). Co-creation can also take the form of companies that use consumers in their innovation process to create a competitive advantage (Mahr, Lievens, & Blazevic, 2014). As a result, consumers and companies can develop new products and co-produce knowledge for the innovation process of a firm. Co-

creation as an advertising strategy is used in brand communities on traditional webpages or on social media. An example of consumers who were involved in the development of new products is the Lays Maak je smaak-actie ('make your own taste'-action) of the potato chips manufacturer Lays (Lays, 2014). Another example is the 'Draw an ad' integrated campaign of IKEA Russia in which the drawings children had made based on pictures of IKEA products were used as posters and billboards in an advertising campaign (IKEA Russia, 2014). Children could also create what they wanted with IKEA products on special children days. By means of this co-creation campaign the designers of IKEA came to know what children want.

4. ADVERTISING FORMATS

Advertising strategies can be used in different advertising formats and on different media. These advertising formats also differ in terms of their interactivity and integration. The different advertising formats that are discussed in this section are categorized on the basis of three dimensions: interactivity, integration and the medium in which the specific advertising format can be used. The dimension interactivity refers to advertising formats placed online or on mobile devices. Integration refers to commercial messages which are integrated into editorial or media content. The classification of the different advertising strategies is shown in the matrix below. Subsequently, the different advertising formats are discussed.

From the matrix it can be seen that certain advertising formats can appear in different media. Certain offline non-media formats such as contests and sweepstakes can of course also appear in the online world. Other advertising formats that can be present on traditional webpages, can also appear in social media. The advertising formats for which this is the case are in italic and presented with an * in the matrix.

Matrix advertising formats

	Medium	Non-integration	Integration
Non-interactive	Offline non-media	Packaging Collection actions <i>Contests and sweepstakes*</i> Premium offers Guerilla marketing	
	Traditional offline media	Television spot Program sponsorship	Advertorials and theme features Product Placement on Television Advertiser Funded Programming (AFP) Infomercials
Interactive	Traditional online	<i>Banners*</i> Brand websites e-mail & electronic newsletter Search Engine Marketing (SEM)	<i>Banners*</i> In-Game advertising Advergames Contextual advertising <i>Brand communities*</i>
	Social Media	Video Advertising	<i>Banners*</i> Profile targeting <i>Brand communities*</i> Virtual worlds <i>Contest and sweepstakes*</i> <i>Applications*</i>
	Mobile Media	Location-based advertising QR-codes	<i>Applications*</i>

*These advertising formats can appear in different media

4.1 No interaction/ No integration

In this part the different advertising formats that are only used offline and that are not integrated are discussed.

Packaging

Extrinsic product attributes, such as labelling and packaging, have a particular role in children's purchasing behavior (Valkenburg and Cantor, 2001 in (Pires & Agante, 2011)). To attract the attention of children, advertisers design their packages in a way to make them look child-friendly (Pires & Agante, 2011). They do this by associating children's products with playfulness and fun. The design of the package is a combination of colors, typography, graphic symbols, shapes and characters. Often the packaging of products aimed at children uses the

power of media by using the images of licensed characters or the use of brand figures children are familiar with on the package to attract the attention of children in the store (Levin & Levin, 2010; Pires & Agante, 2011; Smits, Vandebosch, Neyens, & Boyland, 2014). Packaging in itself is an advertising strategy that is not interactive and that is not integrated into other media content. However, advertisers try to make packaging more entertaining by the inclusion of games on the back of the package (Pires & Agante, 2011). Besides, packaging of products aimed at minors often directs children to company websites for activities, videos, and contests (Wilking et al., 2013). There is thus often a direct relation between packaging and digital marketing because the packaging draws the attention of young consumers to tie-ins or promotions that can be accessed online or via mobile devices. In this way packaging can be seen as a factor in integrated marketing campaigns.

Collection Actions

Collection actions are (temporarily) actions by which a consumer is stimulated to purchase a certain product or brand and is rewarded for that purchase with an incentive to save for extra discounts or gifts. Collection actions are important advertising formats to attract the attention of children. Children enjoy it very much to collect things (Bottelberghs, 2007). As a result collection actions work extremely well with this target group (Bottelberghs, 2007; van der Schaaf, 2013). By means of collection actions, supermarkets and marketers try to win customer loyalty (Rozendaal, 2009). These actions can develop into real hypes. An example of such collection action is the giveaway of *Panini-stickers* of the World Cup Football 2014 by the French supermarket chain *Carrefour* in Belgium with each purchase above 25 euros (Carrefour, 2014). Stickers of all football players of the national teams participating in the World Cup could be collected. The action developed into a real hype and exchange fairs were organized as well. In collection actions the commercial message is not integrated into the medium content. This advertising format is not originally present in the online world. This means that it is not an advertising format that is interactive. This advertising format is present at the point-of-purchase.

Contests and Sweepstakes

Contests and sweepstakes are examples of incentives-based marketing (Wilking et al., 2013). Contests are different from sweepstakes in that the participant can influence the outcome of a contest (De Pelsmacker, Geuens, & Van den Bergh, 2010). An example of a contest is estimating how many people will send back a coupon or the creation of a slogan. Sweepstakes are different from contests because they are purely based on chance. In a sweepstake the participant receives a number of which the winning ones are decided on in advance. Sweepstakes aimed at very young children adept to '*pester power*' or the '*nag factor*' (Wilking et al., 2013). They are designed to get children to request products and brands from their parents who make the actual purchase. Teenagers can of course also be considered as a target group for contests.

Product packaging and digital media such as company websites and social media, are key platforms for communicating contests to young consumers (Wilking et al., 2013). When the original format of a contest is considered, it is an advertising format that is not integrated and that is not interactive. Due to the trend of

integrated marketing campaigns, contests and sweepstakes can be present on traditional webpages and social media and people can sometimes even participate to contests and sweepstakes with their mobile phone.

Premium offers

A premium offer is a traditional advertising format that offers something extra in exchange for the purchase of the product (Rideout, 2014). An example of this is that the consumer receives a gift together with the purchase of a good or service or the consumer can receive a gift for free, but first has to submit packaging codes from the package of the product on the brand website before receiving the gift. Premium offers use merchandising to stimulate product trial or to encourage repeated usage of the brand or product. Premium offers can be used for products aimed at the adult market or for children and teenagers. An example of a premium offer typically aimed at children is Mc Donald's Happy Meal in which a toy is included in the food box.

Guerrilla marketing

Guerrilla marketing is an advertising format that uses low-cost unconventional marketing tactics that yield maximum results (Creative Guerilla Marketing, 2014). Advertisers also use guerrilla marketing to obtain free publicity (Rozendaal, 2009). Guerrilla marketing can appear in different forms and types. It can use graffiti, stickers, flash mobs or it can use the urban environment as a channel to spread the commercial message (Marrs, 2014). An example of the use of the urban environment in a guerrilla marketing campaign is the campaign for the cleaning product brand *Mr. Clean* that used crosswalks to show the cleaning power of the brand's products by painting a white stripe on the crosswalks even more white and placing an image of the brand character on the white stripe. *AXE Body Spray* used customized stickers attached to the classic 'exit man' signs that are used to indicate the emergency exit. The added stickers created the story that the exit man was running away from women who were running after him.

Guerrilla marketing is considered an advertising format that is not integrated in other media and that is not interactive because the techniques that are used mostly relate to offline non-media. However, advertisers try to broaden the range of guerrilla marketing actions by linking an online and social media component to it. An example of this was the action of the Swedish denim brand *Cheap Monday* that handed out thousand pairs of jeans in Antwerp in exchange for a picture taken of the event and posted on Instagram, Facebook or Twitter with the hashtag *#cheapmondayX10* (De Standaard Online, 2014a). Here again, an example is provided of an originally non-interactive and non-integrated advertising format that can however be linked to the online world. Guerrilla marketing is in itself not attached to a specific medium.

Television Spot

The arrival of digital interactive television created the opportunity for postponed viewing of television content (Cauberghe et al., 2012). Postponed television viewing makes it easy to zap through traditional television

advertisements. However, despite the widespread use of digital television, the traditional 30"-spot remains a very important advertising format to target children and teenagers (Cauberghe et al., 2012; Moore, 2004). The popularity of the traditional 30"-spot in marketing aimed at minors can be explained by the fact that television remains the most dominant advertising medium and children and teenagers still spend more time watching television than using any other type of media (Buckingham, 2009; Calvert, 2008; Kunkel et al., 2004; Moore, 2004; Rideout, 2014). As a result the 30"-spot is often used on children's television channels. Furthermore, the effect of the 30"-spot can be easily measured and the advertisers have a clear idea of the reach of this advertising technique through GRP (Gross Rating Point)-data (Cauberghe et al., 2012). However, minors do not only watch television content via the classical television set. There is a trend of media convergence among minors when it comes to online television viewing by using alternative media such as computer, tablet, smartphone, etc. (Zarouali et al., 2015). Advertisers try to link the traditional 30"-spot with new media by placing funny advertising spots on social network sites (SNS) or video sites (such as Youtube) to achieve a viral effect of the campaign (Cauberghe et al., 2012). Sometimes television spots invoke the viewers to surf to the accompanying branded website. As such the 30"-spot becomes a part of integrated marketing campaigns. New advertising formats that are related to digital interactive television such as split screen, and picture-in-picture will not be discussed in this report because their usage is not specifically targeted at children and teenagers. Traditional advertising spots are also used in radio and print advertising.

Program sponsorship

Program sponsorship refers to a program being sponsored by an advertiser (Cauberghe et al., 2012). Traditionally, a "billboard" of the sponsor is shown in advance, during or after the program. A billboard is a few seconds spot that shows the logo of the sponsor, and often contains a voice-over which informs that the program was developed thanks to the support of the sponsor. Due to the billboards' short exposure time only little information can be given. Therefore, program sponsoring is especially important for the creation and maintenance of brand awareness. Program sponsorship is a well-established and increasingly used format (Buckingham, 2009). This advertising format is often seen on non-commercial television channels such as the Flemish broadcasting company (VRT), because sponsorship is not always considered as real commercial advertising (VRT, 2015). However, program sponsorship is not allowed before television programs on *Ketnet*, the VRT television channel for children and youth.

4.2 interaction/ no integration

The advertising formats discussed in this section are interactive because they appear on the Internet. They are not integrated in other program or editorial content.

Banners

Banners are images that appear as 'advertisements' on a website (Cauberghe et al., 2012). The original purpose of banners was to generate traffic to the website of the advertiser. Because banners are mostly ignored by experienced surfers, nowadays they function more as online posters. The tendency of Internet users to avoid fixating their eyes on anything that looks like a banner ad is called '*banner blindness*' (Cho & Cheon, 2004). Banners can also be used in advertising on television and on interactive digital television (IDTV) (Cauberghe & De Pelsmacker, 2010).

Banners can appear in all kinds of formats and shapes. A distinct type of banners are pop-ups and pop-unders (Cauberghe et al., 2012). These types of banners appear above or under the requested website in a different window on the screen. The overlayer is a specific form of a banner that is placed over the requested website. This type of banner covers the website partially or entirely. The content of the banner can be static or dynamic (with moving images and animations). Interactive banners allow users to play games and select items from drop-down menus (Nairn & Dew, 2007). According to Cauberghe et al. (2012), advertisers see banners as an interesting advertising format to reach children between six and twelve years old. Websites aimed at children sometimes have the indication '*advertisement*' above the banners, such as on Nickelodeon.be and Spelletjes.nl. Sometimes, the banners on websites for children are targeted to the parents of the children and not to the children themselves. For example, some advertised products are tickets for kids' theatre shows, but also car and insurance companies are advertised. The latter ones are products or services that target adults instead of children and teenagers.

Advertising on social network sites can take the form of banners as well. For example, the two places where banner ads can appear on the social network site Facebook are the News Feed and the sidebar on the right of the Facebook page (Barreto, 2013). Advertising on social network sites can be personalized based on the users' data on their profiles or on their previous surf behavior on the Internet.

Banners can appear on different media such as traditional webpages, social media and on (interactive digital) television. On one hand, they can be considered as an advertising format that is not integrated when a particular place of a webpage is solely dedicated to commercial messages. This is for example the case with advertising that appears in the right side bar in Facebook. On the other hand, banners can be integrated into media content as is the case when they are placed on certain places within social media or on television. An example of this can

be sponsored messages that appear in the form of banners between updates within a person's News Feed on Facebook. Because of these characteristics banners are placed in different sections in the matrix.

A recent example of a unique and revolutionary type of bannering was the advertisement for the brand *Warrior*, a manufacturer of football shoes that used football player Vincent Kompany as an endorser (De Morgen, 2014a). It looks as if the banner shows a video of Kompany choosing the right pair of football shoes when all of a sudden he walks over to the screen, jumps out of it and grabs the Warrior pair of football shoes that was standing in a banner next to the one that showed the video of Kompany.

Brand websites

A brand gives information about its products, brand or services on the brand website (Cauberghe et al., 2012). Many brand websites include content that is designed to attract children or teenagers (Rideout, 2014). These websites, which are promoted in television advertisements and on product packaging, often contain other advertising formats, such as games, advergames, contests, videos, banners, downloadable branded products or a newsletter opt-in (Cauberghe et al., 2012; Rideout, 2014). A brand website is thus often used in integrated marketing campaigns. A study about food advertising aimed at children found that 85% of investigated brands had a website that contained content aimed at children (Moore & Rideout, 2007). This indicates that the majority of food brands aimed at children not only use traditional television advertising, but are also promoted by the websites of the food manufacturer. Activities on brand websites are embedded in branded environments which are often brightened up with lots of colors and animations.

Brand websites are mainly used by advertisers for image development and brand loyalty or to obtain personal data from the consumer (Cauberghe et al., 2012). Many marketers use promotions to link their website to other marketing tools and to create additional brand exposure (Moore & Rideout, 2007). The main advantage of brand websites for advertisers is the consumers' long interaction with the brand. Brand websites sometimes offer children the possibility to register on the website, to become a member of a brand community or to participate in a promotion (Moore & Rideout, 2007). The children's presence online is not only used to provide them with information or to entertain them, but also to stimulate product usage (Moore & Rideout, 2007). In exchange for product purchases children are sometimes rewarded. An example of this is that they can get access to secret locations on the website, play extra games or obtain product related merchandising. The possibility of children to become a member of a brand website raises questions concerning children's privacy. A study by Moore and Rideout (2007) found that 42% of the investigated websites of food products aimed at children offered membership opportunities. Most of those memberships were open only to visitors who were at least thirteen years of age. However, children can circumvent this age limit. In most cases, to control the age, the date of birth is asked, but children can easily register by giving a false date of birth which results in an older age. When children have obtained a membership, they get access to special functions. Brand websites often offer members premiums that form a connection with the brand and an extension of the online visit. These items can appear in several shapes and are related to the brand. Wallpapers, screensavers, images of the brand logo or brand

characters, games and toys are frequently offered as a premium (Moore & Rideout, 2007). In other situations members can personalize their own digital space and are informed about special brand developments. Premiums are used to increase brand exposure and to strengthen and extend the brand message.

A distinctive type of brand websites are **microsites**. These are smaller websites with fewer pages, which are temporarily placed on the Internet for product launches or for temporary promotions (Cauberghe et al., 2012).

Rozendaal (2009) mentions the phenomenon of typo-piracy related to the surfing behavior of children (Rozendaal, 2009). Typo-piracy adapts to the typing errors that are frequently seen when children go online. Typo-piracy registers a domain name that looks like an existing domain name but one that deliberately contains a typing error. The typo-piracy website consists of one webpage containing links to company websites. Because children are most likely to make typing errors when surfing online, it is likely that they are the group that gets into contact with this phenomena most frequently (Rozendaal, 2009).

Email and Electronic newsletter

E-mail marketing is frequently used in direct marketing (Cauberghe et al., 2012). The consumer receives an e-mail with a (personalized) commercial message. The objective of e-mail marketing is to provoke a direct reaction in the consumer. An electronic newsletter is another type of advertising sent by e-mail. The difference with e-mail marketing is that a newsletter contains more information. By using an opt-in a person needs to give his or her permission to receive an email or newsletter, otherwise the email is considered as spam. By giving the permission to receive emails from advertisers, advertisers can collect personal data from the receiver such as name, date of birth, address, phone number and email address. In Belgium advertisers are obliged by law to use the opt-in option for sending emails and electronic newsletters (Bestuur van het Belgisch staatsblad, 2003). Email and electronic newsletters are advertising formats that are used for reaching adults. As is the case with many advertising formats, e-mail and newsletter can of course also be used to target minors.

Video advertising

Video advertising is the use of video content distributed via the internet as an advertising channel (Internet Web Terms, 2012). These video advertisements can be streamed or downloaded on devices such as computers, mobile phones or tablets. Basically they look like television advertisements running online, but they are increasingly adapted, or created specifically to suit online. Video advertising can be placed before (pre-roll), during (mid-roll) and after (post-roll) video content. Online video advertising is a combination of branding power of traditional television spots and the interactive power of the internet (Brown, 2008 in Lee, Ham, & Kim, 2013). A characteristic of online video advertisements is the functionality to share these commercial videos from one person to another via social network sites or e-mail. Video advertising is a type of non-integrated advertising because the commercial messages appear separated from the requested video content.

It is forecasted that video advertising will become an advertising trend in 2015 (Calladine, 2014). The growth of video advertisements has been driven by a rise in faster connectivity, time spent on tablets and mobiles and by higher levels of engagement in video advertisements compared to bannering. Until recently, video ads were associated with video websites such as YouTube. Nowadays social network sites and social visual platforms have introduced in-stream video ads too. Video advertisements are also becoming shoppable by clicking-through or sliding over the products. Video advertising is now the fastest rising part of digital ad spend. To reach younger audiences online video advertising can be a more cost effective advertising format for advertisers than television (Calladine, 2014).

Location-based mobile marketing

The power of mobile marketing is amplified by the fact that it can be combined with user location data (Wilking et al., 2013). In this way, mobile advertising can be targeted at young people more specifically than other online advertising, since it can track their locations (Rideout, 2014). Location-based marketing, or *geo-targeting advertising* is a way of sending targeted advertising to customers based on their current location (Clarke & Svanaes, 2012). GPS or Bluetooth are the most often used devices for location-based services (Cauberghe et al., 2012). For example, when a person is nearby a supermarket, he or she receives a coupon from the supermarket in the form of a code on his or her mobile phone. The aim of mobile marketing and especially location-based marketing is getting the consumer to purchase the advertised product or brand and not simply creating brand awareness (Wilking et al., 2013). Mobile marketing shortens the distance between a company's marketing message and the consumer's purchase decisions. With location-based advertising, commercial message appears separately from other media content. Therefore this type of advertising can be considered as not integrated.

QR-Codes

Another example of interactive communication between consumers and marketers by means of mobile devices is advertising based on a Quick-Response (QR) code (Jung, Somerstein, & Kwon, 2012). A QR code is a two-dimensional bar code that can be scanned by a camera-equipped smartphone or a tablet. A QR-code can be placed on products, packages, posters, brochures etc. (Cauberghe et al., 2012). When a person scans this code with a smartphone, the code directs the user to the website of the advertiser. Companies can spread information about products, services and their brands by means of a QR-code (Jung et al., 2012). Despite these characteristics, it appears that this type of advertising has lost popularity among advertisers. A recent survey among advertisers indicated that the use of QR-codes dropped. In 2013 32% of the marketers used QR-codes (MediaScience, 2014). This percentage dropped to 28% in 2014 (MediaScience, 2014). According to a 2011 comScore study young consumers aged between 18 and 34 use QR-codes the most (Jung et al., 2012). The study states that this type of advertising is used mostly to gather product information, special promotions, to find information about events, to support charity, or to download a mobile application. Consumers' intentions to scan a QR-code depend on perceived benefits such as informational value, followed by the level of entertainment and individuals' confidence using QR-codes (Jung et al., 2012). QR-codes are non-integrated advertising formats because they do

not appear in editorial content. They are interactive because a camera-equipped smartphone or tablet is needed to scan the QR-code.

Search engine marketing (SEM)

In search engine marketing (SEM) the advertiser buys a keyword in a search engine. When someone types the keyword, the link of the advertiser's website appears above or next to the normal search results. However, the website of the advertiser appears visually separated from the other search results. Therefore search engine marketing can be considered as a non-integrated advertising format. SEM provides an interesting opportunity for advertisers to reach teenagers (and to a lesser extent children), because they are active surfers on the world wide web (Cauberghe et al., 2012). However, it needs to be mentioned that the commercial messages appear between the results of the search engines. Consequently, it can be harder for certain target groups such as children and teenagers to distinguish them from the other search results.

4.3 No Interaction/ Integration

Advertising formats that are integrated but not interactive are not present on the Internet. They are however integrated into other program or editorial content.

Advertorials and Theme features

Advertorials and theme features are advertising formats used in print media. Advertorials are print advertisements both the text and the lay-out of which have the form of an editorial article in a magazine (Cauberghe et al., 2012; E. van Reijmersdal, Neijens, & Smit, 2005). In advertorials the commercial content is disguised as editorial content and this makes an advertorial a common type of native advertising (Dix & Phau, 2008; E. van Reijmersdal et al., 2005).

Theme features describe thematically related products in a short text (E. van Reijmersdal et al., 2005). These products are often compared on several products characteristics such as price, availability etc. The descriptions of products in theme features often contain sales information and pictures of the products themselves. The difference between advertorials and theme features is the level of editorial adaptations and the amount of brands being discussed. With theme features, the editorial characteristics prevail, whereas with advertorials the characteristics of the ads are dominant. Advertorials discuss only one brand, whilst theme features describe several brands.

As opposed to traditional print advertisements, these advertising formats are integrated because they mix advertising content and editorial content. These advertising formats can also be used in blogs. When this is the case these advertising formats can be considered interactive because blogs are online formats.

Product placement on television

Product placement, often also referred to as brand placement, is an advertising format that integrates a commercial message within media content (Cauberghe et al., 2012). Balasubramanian, Karrh, and Patwardhan (2006) define product placement as the paid inclusion of branded products or brand identifiers through audio and/or visual means within media programs. Advertisers use product placement as an alternative for traditional 30"-television spots because the latter can be easily zapped since the arrival of the digital interactive television (Hudson & Elliott, 2013). As all integrated formats, this type of commercial message blurs the line between commercial messages and entertainment. Product placement was originally used on television, but nowadays its use is widespread in other media such as videos, games etc. (Buckingham, 2009).

Advertiser funded programming

Advertising funded programming (AFP) can be considered as a further developed and more integrated form of product placement, in which the advertiser determines the program content (Cauberghe et al., 2012). The program is made and/or financed by the advertiser and both the program and the story are about the brand. An example of an advertiser funded programming is the program My Little Pony from the brand Hasbro. This advertising format is integrated because the complete program is developed by the advertiser.

Infomercials

An infomercial is a type of television advertising in which persuasive content is merged with informational and editorial content, and that has a longer exposure time than the traditional 30"-spot (Cauberghe et al., 2012). Infomercials range in duration from 3 to 60 minutes (Dix & Phau, 2008). Often the editorial content is highly entertaining. The purpose of an infomercial is to persuade by giving information. Infomercials are distinct from advertising funded programs in exposure time and purpose. Infomercials are usually shorter than advertising funded programs (Cauberghe et al., 2012). Infomercials emphasize the persuasive power of the message, whereas advertising funded programs focus more on the editorial content. An example is the infomercial for the Belgian supermarket chain *Delhaize* in which the Belgian chef Jeroen De Pauw shows the origins of the ingredients he uses and that are sold in the supermarkets of Delhaize, and emphasizes their quality.

4.4 Interaction / Integration

The advertising formats in this section appear online or in mobile media and are integrated into other media content.

Branded communities

Advertisers can create their own brand page on social network sites or on brand websites, that visitors can follow (Cauberghe et al., 2012). Examples of branded communities aimed at minors are Bobbejaanland, Barbie, LEGO etc. In this way an online community can be developed on the social network site by means of which the advertiser can inform the members of the page and can interact with the visitors of the page (Taylor, Lewin, & Strutton, 2011). The advertisers stimulate *'liking'* and *'sharing'* of videos and articles placed on the brand community. Branded communities are part of brand websites or social media and are as a consequence an integrated advertising format. Co-creation as an advertising strategy is often used on brand communities.

Digital games

Advertising is also present in digital games in which it is more dynamic (Rozendaal, 2009). Online games create a deeper and extended interaction with branded messages compared to traditional advertising (Moore, 2004). As a result gaming presents a lucrative opportunity for marketers to reach minors (Wilking et al., 2013). Due to the amount of time minors spend on gaming and the fact that gaming takes place on multiple platforms such as computers, mobile devices (smartphone, iPod Touch, tablet, etc.), handheld game consoles (Nintendo 3DS) and Internet-enabled game consoles like Nintendo's Wii, Sony's PlayStation, and Microsoft's Xbox, and because children want to be entertained, advertisers consider games as an interesting media to reach children and teenagers (Walrave & Van Ouytsel, 2014; Wilking et al., 2013). Games guarantee positive interaction with the brand, repetition of exposure and fun (Van Damme & Janssens, 2014). Often the player has to provide some personal data to get access to the game, in order for the advertisers to be able to follow the player afterwards (Van Damme & Janssens, 2014).

With respect to digital games two important types of advertising are distinguished: (1) presenting advertising in existing games (in-game advertising) and (2) advertising in the form of a game itself (advergame) (Rozendaal, 2009; Walrave & Van Ouytsel, 2014; Wilking et al., 2013). These two types of advertising in games are discussed below.

In-game Advertising (IGA)

In in-game advertising (IGA), advertisements for products or brands are integrated into existing digital computer games (Terlutter & Capella, 2013; Walrave & Van Ouytsel, 2014). With in-game advertising the advertiser pays the game developer to integrate the advertised product or brand. In-game advertising can be integrated in a subtle or prominent manner into the game play itself or it can be presented during the loading time of the game (Terlutter & Capella, 2013). As is the case with all brand placement, with in-game advertising, the advertising itself is not the primary focus of the game. An advantage of in-game advertising to marketers is that the advertisement cannot be avoided without avoiding the game itself (Walrave & Van Ouytsel, 2014). The advertisement can be static or dynamic (Terlutter & Capella, 2013). The difference between static or dynamic IGA has to do with the possibility of making modifications to the advertisement. Dynamic IGA makes it possible to modify the advertisement after the game has been launched.

The placement of brands in games can take different appearances and thus different forms of in-game advertising exist. Walrave and Van Ouytsel (2014) make a distinction between: sponsorship, background advertisements, products as a part of the game, characters and overlayers. In sponsorship the game is licensed by a television station, a product, film or sports alliances. An example of a sponsored game is the well-known FIFA game. Games can also be derived from books or movies. An example of a background advertisement are billboards that are placed on the side of the road in a race game or the name of soft drink brands placed on vending machines in the game environment. Products or brands can also be a part of a game. In certain race games, for example, car brands such as BMW or Volvo can be chosen. Characters in games can be linked to real brands. In certain sports games the characters are wearing the same sponsored clothes as the athletes in the offline world. The last type of in-game advertising is overlayers. An overlayer is an advertisement shown in between two levels of a game.

Advergames

Advergames are games that are designed and created to promote an existing brand, product, service or idea and that are offered for free by the advertiser (Cauberghe et al., 2012; Moore & Rideout, 2007; Rozendaal, 2009; Terlutter & Capella, 2013; Walrave & Van Ouytsel, 2014). Advergames are placed on the website of the advertiser, on game portals or on the website of distributors of the brand or product. Advergames can also appear in the form of mobile applications that can be played on smartphones, touch devices and tablets (Rideout, 2014; Wilking et al., 2013). In advergames the advertising message takes the form of a game and the promotion of a product or a brand is the primary purpose of the game (Cauberghe et al., 2012). This means that the product or brand takes a prominent role in the game. Advergames use fun and engagement to increase brand exposure and to instill brand loyalty through repetitious exposure to company products, logos and spoke-characters (Wilking et al., 2013). Consequently, the purpose of advergames is to improve brand visibility and to develop affective reactions towards the brand (E. A. van Reijmersdal, Rozendaal, & Buijzen, 2012).

Advergames are considered to be a highly appealing marketing tool to children (Clarke & Svanaes, 2012; Stern & An, 2009). When children play advergames they engage with the brand in a pleasant way and for a longer period of time. Children between the age of six and twelve years old are the main target group for advergames (Walrave & Van Ouytsel, 2014). Because of their media use, this age group is frequently exposed to this type of advertising. Advergames are often used in datamining to obtain personal data from the player (which is also called address harvesting) or to attain a viral effect of the advertising campaign (Cauberghe et al., 2012; Rozendaal, 2009; Walrave & Van Ouytsel, 2014). Food marketing websites often integrate direct incentives to purchase food and beverage products into their advergaming marketing strategy (Wilking et al., 2013). Although the main target group for advergames are children, advergames can be aimed at teenagers too. An example of this is the “Quest for idol” campaign of the Kellogg’s’ breakfast cereal brand Tresor (Kellogg's Tresor, 2014). Part of this campaign was an advergame to become the number one teen cereal brand.

Virtual worlds

A virtual world simulates an environment based on a computer simulation. Robbins defines a virtual world as: “A synchronous, persistent digital space facilitated on a wide area network in which users are represented as avatars” (Robbins, 2009, p. 4). Virtual worlds are online platforms which can take the form of digital games. Therefore, a virtual world such as Second Life can be considered a digital games advertising format (Cauberghe et al., 2012). Virtual worlds can be considered as advertising formats which integrate different things at the same time. For example, they can combine online platforms, games and social network sites. Advertisers use virtual worlds to advertise their brands. Advertisers are often present in these virtual worlds with banners or their own virtual shop. Virtual worlds are especially used for brand placement, integration of advertising campaigns, game advertising and avatar-marketing (explained below) (Rozendaal, 2009).

An example of a recently developed virtual 3-D world aimed at children is Studio 100’s digital platform Wanagogo (Wanagogo, 2015). In this virtual world children can meet their friends and favorite Studio 100 characters. The Wanagogo platform targets children between three and ten years old. Children can play games, listen to music and watch videos together with the popular characters of Studio-100. As a result the brand Studio 100 is overly present and the children engage in an active manner with it.

Avatar-marketing is an advertising format specifically related to virtual worlds (Cauberghe et al., 2012). An avatar is an online personification of the person behind the computer (Rozendaal, 2009). It is the appearance of a player in a virtual world. Often an avatar is three-dimensional and can be stylized and dressed by the player. In this type of marketing the avatar of the user can use or buy the advertisers’ products (Cauberghe et al., 2012). Avatars are particularly appealing to teenagers who can use these digital expressions of themselves to experiment with different possible identities (Montgomery & Chester, 2007). Avatars are not only used by virtual visitors of online worlds, but companies can also use a company-avatar in the virtual world to influence the buying behavior of the visitors (Rozendaal, 2009).

Contextual advertising

Contextual advertising consist of online advertisements which are adjusted to an individual who is visiting a website (Your Online Choices, 2009). According to the content on a webpage, automated systems offer advertisements that match with the content on the webpage the surfer is visiting. An example of contextual advertising is a person who is visiting a webpage about movies and sees advertisements for new movies, DVD’s or other film products on the same webpage. Contextual advertising is an advertising format in which the advertising strategy of personalization and online behavioral advertising can be applied, because the commercial messages are adapted to the webpage a person is visiting. Contextual advertising is also used by search engines in search engine marketing, explained previously. This advertising format only exist in the online world which makes it an interactive format. The advertising format is integrated because the content of the commercial message is adjusted to the webpage on which it appears.

Profile targeting

Profile targeting is an advertising technique that targets the audience based on specific profile characteristics (Rozendaal, 2009). Children and youngsters often have a profile on one or more social network sites or online communities. These personal profiles contain lots of data and information about the user, such as personal data, preferences for specific products or brands, the people they are connected to, etc. These data can be sold by the social network sites to advertisers to generate revenues. Advertisers can use these data to target their messages to the right audience (Grubbs Hoy & Milne, 2010; Kelly, Kerr, & Drennan, 2010). It is an advertising format in which the advertising strategies of online behavioral advertising and personalization can be used. This advertising format typically appears on social media.

Applications

Mobile applications are brand-related software that can be downloaded on a smartphone or a tablet (Cauberghe et al., 2012). The market for mobile applications has experienced an explosive growth over the past years (FTC, 2012). Children and teenagers are embracing smartphone technology for entertainment and educational purposes. According to research done by the Federal Trade Commission, the most popular applications available for children were education, games, math, spelling and animals (FTC, 2012). Applications offer a way for children and teenagers to interact with the company or its products (Rideout, 2014). An example of this is an advergaming that can be played on a smartphone. When a user downloads an app, the company behind the app often gains access to significant amounts of information about the user, which can then be used to target advertising (Rideout, 2014). In the application itself, advertisements can be present too. This type of advertising is called 'In-app' advertising (Rideout, 2014). The ads can take the form of a banner or a pop-up that occurs between levels in a game, or they can appear as product placement, with 'characters' in an app using branded content. The user can also be required to watch an advertisement in the application to proceed with the game. The simplification of mobile applications is a recent trend (Calladine, 2014). An example of this app simplification is Facebook that developed different applications for the messaging task and the main application of the social network. In the past, the instant messaging feature was part of the Facebook application. Nowadays users of the Facebook application that want to receive and send messages on Facebook from a mobile device need to install the separate Messenger application to make this happen.

Applications exist in social media too. This type of applications can be installed on someone's personal page in a social network (Cauberghe et al., 2012). Advertisers can use social network applications for the promotion of their services and products. An example of this is a brand application of an apparel store which functions as a digital catalogue. Users of the application can check the new clothes available in the stores, put them onto their wish list or even buy them instantly. Applications can also take the form of a game. Game applications can thus be used by advertisers for in-game advertising or advergaming. Advertising also appears in game applications in social networks (Terlutter & Capella, 2013).

Some application developers offer app users the ability to purchase additional content via an in-app purchase mechanism (FTC, 2012). This technique is known as “fermium”. An example of this is a game that provides the opportunity to purchase more ‘lives’. This can be a subject of concern if children have the ability to purchase extra items of an app and parents are not aware of such options (FTC, 2012).

4.5 Future advertising trends

The advertising formats that are discussed below are different from those discussed above in that most of them are relatively new, so their use is not yet widespread.

Augmented reality

By means of a camera on a smartphone a user scans the environment and gets location-related information about that environment (Van Belleghem 2011 in Cauberghe et al., 2012). Apps can be designed to interact with other marketing materials such as packaging, e.g., a consumer downloads an app that displays augmented reality features when the phone is pointed at product packaging (Wilking et al., 2013). Augmented reality puts the consumer into an artificial digital environment that utilizes some aspects of the physical world. An example is LEGO that uses augmented reality at the point of purchase to make the models inside the package come alive (O'Brien, 2014). In this way, children can see and experience what the product inside the package looks like when they are shopping in the LEGO store and holding the box in front of a digital kiosk

Connected television

Connected TV is a television device that can be connected to the Internet (European Commission, 2015). In this way connected television is a technical solution that closes the gap between linear television and the Internet. Connected television viewing is possible via multiple devices such as smartphones and tablets (Futurescape, 2010). Connected television creates new advertising opportunities for marketers (Calladine, 2014). It can show advertising that is personally targeted at the user. An example of this is a person who is visiting the Facebook website via the connected television set. Video advertisements can be placed into connected television systems and advertisers can target their audiences based on several criteria such as location, life stage, etc. It is forecasted that, as connected television grows, linear television viewing will decrease.

Audience gaming

Audience gaming is a type of interactive advertising in a movie theater that can be used by advertisers to promote their brands or products (Rozendaal, 2009). This new advertising technique is a sort of advergame in which the audience in the movie theater functions as a ‘human joystick’ to control the game elements on the big screen. If the audience in the movie theater is moving to the right with their upper bodies, the game elements on the screen move to the right too.

Stereoscopic 3-D-Advertising

Stereoscopic 3-D-advertising is computer-simulated advertising that allows consumers to experience floating, three-dimensional visualizations of the product that have true depth off screen (B2B News 2010 in Yim, Cicchirillo, & Drumwright, 2012). The emergence of stereoscopic three-dimensional (3-D) technology has introduced a new era for media (Yim et al., 2012). This technology improves the consumer experience in different media such as movie, television and video games, and their extension to different displays such as laptops and camera systems. The public interest in this technology encourages advertisers to experiment with this rich, new technology as an advertising tool. Stereoscopic 3-D cinema advertisements have been presented in movie theaters. Also this type of advertising is still new and its usage is not widespread..

GENERAL CONCLUSION

This reports gives an overview of different media platforms, advertising strategies and advertising formats used by advertisers to attract the attention of and persuade, amongst others, children and teenagers. Different trends concerning media usage and advertising were discussed, the most important of which are media convergence and media stacking. These trends result in advertising trends such as integrated marketing campaigns, integration of advertising formats and interactivity of advertising formats. The discussing of these trends was followed by an overview of different advertising strategies. Advertising strategies are applied in different advertising formats. The most important advertising strategies are word-of mouth advertising, personalization and co-creation. The different advertising formats were categorized on the basis of three dimensions, namely interactivity, integration and the different media platforms the advertising formats can be placed on. Interactive advertising formats are those that appear on the Internet or on mobile media. The dimension 'integration' relates to whether an advertising format integrates a commercial message in program or editorial content.

Children and teenagers do not only get in contact with advertisements via different media, but they form a target group at which a lot of advertising is aimed. Despite the popularity of online media, advertising aimed at minors still takes place in offline media as well. Interactive and non-interactive media are not isolated from each other but function as amplifiers of advertising campaigns. The result is that advertising campaigns are integrated in both off- and online media simultaneously. In this way integrated marketing campaigns benefit from new trends observed concerning the media usage of children and teenagers. Minors consume different media at the same time in an environment where media are converging.

Advertising is spreading and evolving and that almost every part of the online world contains advertising in some way. Particularly important here is that it is not always clear that some program content contains advertising or is advertising itself. Another trend is that the commercial messages are in many ways connected to the receiver. This is the case when the advertisements are adjusted to the personal data the receiver provides. Special attention is needed on advertising formats that integrate commercial content with program or editorial content. Especially for minors, the integrated character of these advertising formats makes it difficult to identify them as advertising and consequently understand their persuasive nature and the commercial intention behind them. Another concern regarding integrated and interactive advertising practices is that they have the additional purpose of gathering personal data of Internet users and consumers, which can be used to target and personalize commercial messages. This raises questions about privacy.

The overwhelming presence of advertising in the daily lives of people leads to the arrival of the 'pay to be ad free' principle (Calladine, 2014). Some services (such as Spotify) offer an ad-free experience at a price. If you pay you can avoid advertising on new, online media. It has to be noticed, however, that not all new media platforms offer this extra service. Most new media such as social networks sites need advertising revenues to survive. Other

services like WhatsApp have pledged to stay ad-free. On top of that it is believed that the great majority of Internet users are unable or unwilling to pay for content.

In spite of the information provided in this report some limitations should be mentioned. First, this report provides an overview of different advertising formats and strategies in general. This means that the formats discussed are used in advertising in general and that not all the strategies mentioned are used specifically in advertising aimed at children and teenagers. Nevertheless, the report tried to indicate whether and at which target group (children and/or teenagers) certain advertising formats and strategies are especially aimed. Second, new, online media are developing rapidly. As a result, it is possible that certain advertising formats or strategies, which are not mentioned in this report, will arise in the near future.

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