

EFFICIENT FACEBOOK ADVERTISING

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Abstract

The aim of this research paper is to analyze the role of structure and placement of Facebook advertisements. This would enable companies to connect with their target audience on a deeper level and develop winning communication campaigns.

The structure and tasks of the paper are predetermined by its aim, to outline good practices of creating efficient advertising communication. This paper focuses on the classification of several ad placement options on Facebook, characteristics of the most creative ones and analysis of their structure. The methodology uses the instrument of content analysis. It reveals the opportunities that lie before companies to communicate with their audience in the most effective way.

The paper gives examples how companies use Facebook advertising to form interest in users or develop the company's image. The research question is which is a suitable placement for Facebook ads and through content analysis suggests that the news feed in Facebook might lead to more users seeing it. The analysis pays special attention on some of the major setbacks in Facebook advertising such as mental models and banner blindness. It also shows the benefits of using eye tracking technology to reveal more information of user's behavior and how to attract their attention and keep it.

Key words: *Facebook, advertising, marketing communications, digital communications, social media, banner blindness.*

1. Introduction

In today's turbulent times companies need to constantly perform better in order to stay in business. This happens through better products or services targeted to the right audience. It is really hard to win new customers and even harder to retain them. That is why knowing their audience is of utmost importance to businesses around the world.

Each registered user to Facebook enters various information for him/herself: name, birthdate, gender, profile picture, work and education, language, religious and/or political beliefs, professional skills, relationship status, information for their family, personal preferences such as favorite sport, music, movie, citation, team, TV program, book etc. and if that were not enough, the social media giant gathers information of their users through their friends and family profiles. All this is done with the aim of having an extremely detailed profile of their users in order to present them with better services and push more targeted advertisements.

The number of monthly active users on Facebook for the second quarter of 2019 is 2.41 billion people (<https://www.statista.com>) which makes it the biggest social network in the world. Active users (on a monthly basis) are those who have logged in to Facebook at least once for the 30-day period. Around 1.60 billion people log into Facebook on a daily basis. This is what makes it a top choice for companies who wish to spend their advertising budgets on social networks.

2. Structure of text ads

The efficiency of the verbal sign system is a function of the ways that all the signs systems interact – the verbal, the iconic (the images), the music, etc. The verbal system unites the signs of the languages that are used for speaking and writing and is very important for effective advertising. Usually the images in the ads are the ones to catch the customer's attention but it is because of the words that the customers are able to fully understand the meaning behind the image.

The verbal structure of the advertisement consists of four main parts:

- The slogan;
- The title;
- The main ad text;
- The echo-phrase (Kaftandzhiev, 2008, p. 270).

2.1. The slogan

The slogan is a brief sentence that expresses the company's essence and philosophy, as well as its policy in various fields. For instance, a company may have hundreds or even thousands of products in its portfolio and it would be virtually impossible to use its slogan for each advertising campaign as a result, it is the function of the advertising title to do so.

“The slogan is a brief and easy-to-pronounce expression that has as a main logical element the product, the brand, the service and the place for selling”. (Doganov&Durankev, 2001, p. 161).

“The slogan stimulates the advantages of the product in order to create a brief message that is easy to remember (Russell&Verrill&Lane 1988, p. 431)

One of the main requirements for the slogan is that it is succinct, easy to remember, to include the brand, be constant throughout time and keep its value when translated.

There is really no sense in using the slogan for each of the advertisements since this is the job of the advertising title – it communicates the product in regard to a specific communicative situation and context.

The degree to which the slogan is easily memorized is a function of the brevity of the slogan and the figures of style that are used. Usually most slogans do not consist of more than five to seven words.

Whereas the advertising title has a relatively short lifespan the slogan is a communicative constant, companies change it very rarely if ever. Of course, to every rule there is an exception. The Coca Cola company changes its slogans quite often. (<https://www.coca-colacompany.com/stories/coke-lore-slogans>)

We can classify slogans in two main categories – institutional and hard-sell. Using the first one helps to build the prestige and the image of the company and using the second helps in being more competitive on the market.

A typical example for the first one is: “A diamond is forever”, which has not been changed since 1948 and for the second one: “America's best record – Puritan records”.

2.2. The advertising titles

The advertising title is the initial point of the ad. It is used to activate the main appeal and the most important argument. Along with the ad image(s) it is the most important part of the ad. According to studies from renown agencies as Starch around 80% of those who read the advertising title would not continue reading the main text (Cooke & Stucky, 1992). All these readers know about the product comes from the ad title.

One of its main functions is “to attract the attention of potential buyers and to make them interested, so as to continue reading the main ad text.” (Dirksen et al 1977 p. 225). Other important functions are to segment the customers, identify the product or service, to sell the product or service.

Dirksen structures the titles according to: the appeals; the arguments; the rationality versus emotionality; the ways we have used the brand; the model of endorsements or testimonials; the model of the paradox; the model of solving problems; whether the title is a command, a question, a negation, a news, a slogan; whether they arouse customers curiosity or gimmick; if they are jokes; a combination of the mentioned.

2.3. The body texts

The body text develops the argumentation that proves the truthfulness of the title and reassures the reader or customer of his/her choice. Argumentation is key and it may be developed in various ways regarding its desirability or uniqueness, its rationality or emotionality, or its unique selling proposition.

The second important element is connected to the communicative strategies that are used to develop the text. There are several:

- The dramatized ad – the main characteristic here is the conflict and its resolution;
- The dialogized ad – the argumentation follows a form of dialogue;
- The model of the reversed pyramid – the strongest arguments are at the beginning of the text and the weakest are at the end;
- Endorsements – famous people (sports, of the fine arts, etc.) speak highly of a product or service;
- Testimonials – ordinary, everyday people give arguments in favor of using a product or service;
- The riddle ad – the body text begins with a question;
- Short or no body text – there are quite a few advertisements with a very short body text or even without one. This enables the user to more easily concentrate on the title and/or image.

2.3.1. Readability of the texts

The term is generally used to describe the difficulty users have with reading a certain piece of text. Readability is very important in the field of communications, especially in advertising where space matters and is quite expensive. Two main factors define a text’s readability – the characteristics of the text and the characteristics of the reader.

The characteristics of the text are grouped in in three categories: lexical, morphological and syntactical.

The lexical characteristics depend on how long the words are, the ratio between concrete or abstract words, the most frequently used words.

Regarding the length of the words, some use formulas that measure the number of letters and others the number of syllables. It has been established that the longer the words are the lower their readability. "It may be shown that the length of the word is connected to its recognition... the shorter the word the more quickly we are able to recognize it." (Klare, 1969, p. 167).

The concrete-abstract words ratio and domestic-foreign are also measured through formulas. It is an important characteristic since people tend to favor texts that have more concrete words. The more abstract the word the more energy is being used to process it.

Study results show that people remember concrete words more easily than abstract ones and the same goes for recreating sentences. People usually make more mistakes when the abstract nature of sentences is increased (Hristova, 1988).

The more frequently used the word the easier it is for the reader to recognize it and make sense of the text as a whole. That is why copywriters usually tend to use words that are more familiar to their target group than others, especially when it comes to higher word register. It would seem obvious that admen would use familiar words for the people of a certain social class, i.e. an ad that is directed toward higher class would use words frequently used in fine arts, poetry, etc.

The morphological characteristics and the formulas scientists use to measure them have several variables: prefixes, affixes, personal pronouns and verbs. The latter are one of the most important when it comes to readability. According to Michel Foucault, one of the most prominent linguists and philosophers of the twentieth century "The verb is an absolute must for each speech and if it does not exist even virtually we might say that there is no text... The threshold of language is where the verb is." (Foucault, 1992, p. 150).

The syntactical properties of the text are determined mainly by three factors: how long the sentence is, the structure of the sentence, the number of sentences with "hard" and "soft" beginning.

The length of the sentence is a factor that raises some doubt, although it is present in many formulas for readability. Scientific experiments show that the influence of the length of the sentence varies through different individuals and groups. "Many studies reveal that the extent of remembering varies according to age and intellectual properties of subjects and depends on the materials we use." (Klare, 1969, p. 170).

The structure of the sentence and its simple or compound sentences opposition is arguable, as well. Some studies reveal that students from nine to eleven years of age are able to understand compound sentences with the connector "because" more easily (Klare, 1969).

The sentences with soft and hard beginning are defined by the Czech linguist Mistrik. According to him the sentences with undefined boundaries definitely have the characteristic of connectivity and continuity. “The beginning of the sentence may be hard if it begins with such independent fully-understandable syntactic elements as a subject, object or a circumstance explained by a noun. The soft beginning starts with connectors that aid in connecting the previous sentence and have conjunctions and/or forms of verbs and pronouns.” (Drizde, 1980).

The characteristics of the reader influence how easily the text is understood. There are mainly two factors that play a role here – the motivation for reading and the reader’s skills. The first variable is connected with the term “reading interest” and is defined by the content variables. It means that the reader is voluntarily seeking materials for reading and is willing to spend some time doing so.

To some authors there are nine skills that a reader should have in regard to the process of reading:

- To be familiar with the meaning of the words;
- To be able to grasp the meaning of the word out from the context;
- To be able to follow the development of a piece of text and to be able to identify the structure of its paragraphs;
- To be able to understand the main idea of the text;
- To be able to answer questions that are explained in the text;
- To be able to form conclusions based on the text;
- To be able to point to figures of style used in the text;
- To be able to define the authors intentions and to reach certain conclusions (Henry, 1975, p. 176)

2.4. The tagline

The tagline is a word or a sentence that completes the body text while repeating the main appeal or argument.

“It is an expression or sentence that is placed at the end of the text in print advertising that repeats the main part of the basic motif of the advertisement.” (Doganov & Durankev, 2001, p. 86).

The functions of the tagline are:

- To repeat the main argument of the text or to underline the advantages of the product, service or company;
- To form a complete picture of the body text

We can use as a tagline:

- The brand – it seems quite obvious that when the copywriters are overwhelmed with creating the title and the body text that they would prefer the easy way out. This is the brand and it is the last thing the reader or customer is likely to remember.
- The brand and the company's slogan – the slogan's main function is to draw a general conclusion. It is the role of the generalization to be part of the conclusion. The slogan plays a natural role being at the end of institutional advertisements. It expresses the company's philosophy as an institution.
- The brand and a sentence specifically designed for the ad at hand. A specifically designed sentence is almost always the preferred option compared to a set slogan since most advertisements are not institutional (creating a positive image for the company) but product (creating competitive superiority). Some of the best ways to create an efficient tagline is to structure it as close as possible to the title, to represent the main argument of the ad but in a succinct manner, to concentrate the main information in the tagline.

3. Mental models

A mental model is: “The mental constructs people have of themselves, others, the environment, and the things with which they interact. Mental models are constructed based on previous experiences, and they shape expectations for future experiences.” (Bergstrom & Schall, 2014, p. 475).

According to Johnson-Laird (1983) mental models are “small-scale models” of reality constructed through perception to reasoning domain. Contemporary mental model's theory makes use of three major points: Each model is a representation of a possibility; models are iconic – the components and structure of the model are synchronized to the components and structure of that possibility; models represent what is true but not what is false (Johnson-Laird & Savary, 1999).

This process occurs in three stages.

“In the comprehension stage the reasoners use pragmatic understanding of language and general knowledge to interpret the premises and construct a model of them. During the description stage a parsimonious model is formulated that integrates the premises and contains information not explicitly stated in them. The validation phase is a search for counterexamples to falsify the putative conclusion. If no counterexamples are found the conclusion can be accepted.” (Beeson et al, 2019).

Mental models are very important when it comes to user experience online since they explain how things work in the real world. They are formed

from past experiences which is why users rely heavily on them when they navigate online. Mental models are one of the most important variables when it comes to efficient online navigation. For instance, the labeling and the terminology used in a navigation interface can have a negative impact if it does not match the user's mental model.

Usability tests reveal that users do not pay much attention to utility navigation. However, in some cases the user's mental model has made him/her look for specific information, such as contact information, exactly in this area. Finding contact information is usually a simple task on most websites, since they usually place it in the utility links. So, the ordinary user has little to no problem finding it just because he/she is using a mental model of where it should be.

In the case of Facebook, we might say that, with regards to content, each page is different but in essence and structure all follow the same design in terms of where each element is placed (the wall, the cover photo, the button links, the advertisements, the marketplace, etc.). When users have repeatedly used Facebook, they have built a mental model of how each page looks and works. The design has become familiar and users have formed expectations of where each element is or should be leading to a smooth interaction with the interface and a higher degree of user satisfaction.

4. Banner blindness

Advertisers have always tried to maximize their efforts in placing the right ad in the right medium at the right spot. If the media is poorly selected this could lead to failure to meet business objectives and an inefficient allocation of marketing budgets (Breuer & Brettel, 2012). According Breuer and Brettel, different types of advertisements could lead to different impact on short-term and long-term customer behavior, as well as between the existing customers and the potential ones.

Advertisements that are web-based are a preferred option for advertisers, especially when budgets are limited and/or the target audience is computer savvy. However, one of the most notorious problems in internet display advertising is banner blindness (Benway & Lane, 1998). "Banner blindness is a term used to describe the inattention blindness that occurs when web page viewers do not notice the presence of an advertising banner on the page." (Resnick & Albert, 2014, p. 208). Most researchers agree that the explanation lies in the fact that users know where the advertisements are located on a page and do not expect to find any useful information and choose not to view them. We exhibit banner blindness when we intentionally attempt to avoid looking at advertisements on a web page. This is even true when we are presented with advertisements that are placed on top of the page, with images, and it can

sometimes be triggered by fancy formatting (Nielsen, 2007). However, using eye-tracking technology could reveal where the user looks most on a webpage and following the gaze pattern leads to findings that help improve user experience and leads to more ads being noticed.

It is found that the similarity between an unexpected distracter and the main point of attention leads to more attraction which means that it decreases banner blindness. This leads to the conclusion that the more the advertisement resembles a feature of the webpage that the user perceives not as advertisement or as something that might give him/her more information, the more likely it is that the ad is viewed and clicked on (Most et al 2001).

One very important variable that must always be taken into consideration is the individual differences in cognitive capabilities among the users. For instance, a user with a large working memory capacity would be able to allocate spare capacity to attend to the distracter without forgetting about his/her primary task when viewing a webpage. Observers with experience in multitasking environments may be better able to sequentially attend to the stimuli so that they can perform the primary task and attend to the distracter (Shakeri & Funk, 2007).

If digital marketers are faced with the challenge of banner blindness they could always use techniques in design to help. Some creative suggestions include salience, animation or other techniques that grab user attention. Animated ads come to play an interesting role in this case. According to Edwards and Lee (2002), users reported that they disliked these ads for being distracting. However, it is exactly this distraction that the advertisers might seek in order to grab attention. According to Yoo et al. (2004) animated ads increased user attention capture, recall, and appeal.

In research using eye-tracking technology, Resnick and Albert (2014, p. 5) formulated two questions in order to investigate banner blindness:

1. How does the location of web-based banner ads within the design of a commercial home page influence the likelihood and impact of banner blindness?
2. How does the specificity of the user's task influence the likelihood and impact of banner blindness?

Three out of their five hypotheses were confirmed and the findings are as follows: "Banner blindness is strongest when users are goal directed and the banner advertisement is located in an area where users can reliably anticipate advertising will appear. When either of these factors is absent, banner blindness begins to dissipate. The shape of the visual field during situations of banner blindness seems to be more vertically aligned than horizontal in nature." (Resnick and Albert, 2014, p. 217). The scientists also discovered that banners placed on the right received the least attention and the ones on the top above or

below the menu bar scored a bit higher. This was due to the fact that users were prepared to see advertisements at these locations and paid no attention when browsing goal-oriented. However, when browsing freely users did pay some attention to the right placement and a bit more to the top.

5. Facebook advertising

Based on this paper's theoretical background the analysis would attend to specific types of advertisement or ad formats and placement on Facebook. Having in mind the studies in the previous points, wean analysis of Facebook's newsfeed will be undertaken. This section of Facebook offers advertisers an efficient option for ad placement since it corresponds with the studied examples of banner blindness and mental models, which generally state that the placement of advertisements on the right-hand side of the screen is not favorable since users would be expecting to see an ad at that place and would pay little to no attention to it. They would just normally go along a certain mental model and browse through the news feed causing the ad to go unnoticed.

The two main types of ad formats that are to be analyzed are images and carousel. They both have the opportunity to be placed in the news feed. The other types of ad formats, such as collection, instant experience, video and slideshow, catalogue and stories could be subject to another study.

5.1. Image ads

Image ads on Facebook do not basically differ from the structure of the basic print ad that was analyzed in the theoretical background. The four main elements of the print ad, if of course all of them are present, are the slogan, the title/headline, the body text, the tagline. It is possible to substitute the headline with the slogan but this is not done that frequently.

- ① Body text
- ② Ad image
- ③ Image text



Facebook



Instagram

Figure 1. Example of a Facebook ad and an Instagram ad

(source:

<https://www.facebook.com/business/help/980593475366490?id=1240182842783684>)

Only the Facebook ad will be analyzed since Instagram placement is not in our objectives. However, it is interesting to observe what influence display size has on ad creativity.

A Facebook ad such as figure 1 is what would generally be observed in the news feed. This particular placement is favorable in terms of banner blindness since it blends in with the other organic news feeds from our friends and liked pages or businesses. That is why user attention in this specific area is strongest on Facebook and placing an ad here makes it more likely to be seen and clicked on.

The elements of the advertisement are as follows:

- The upper left corner contains information of the business. This is most likely the brand and the logo. However, it may include other text information, as well;

- “Sponsored” states that a business has paid for this ad to run on Facebook news feed and it is the first distinguishable characteristic from regular or organic news feeds;

- The body text (number 1) which follows a certain communicative strategy, as analyzed in the structure of the print ad. Some body texts are longer and some shorter. However, as an unwritten rule most businesses would prefer not to be word-abundant;

- The ad image – this is perhaps the most influential element of the advertisement since it is the sole factor of attracting user attention. An image is worth a thousand words and indeed studies indicate that businesses would use specific imagery at specific places of the webpage to draw user attention. Images and animations easily draw the users gaze and can do a better job explaining some types of information or processes than words alone (Mayer, 2009, p. 27).

- The image texts. It is not to be confused with the body text. In terms of ad structure, it plays the role of the advertising title or headline. It is a short sentence or just a couple of words, for example in figure 1 we have two words “Everyday quality”.

According to Facebook, the social giant advises advertisers to keep the image text to a minimum since it may distract users and undermine the alluring effect of the image. A maximum of twenty percent text is advised, otherwise the ad may not run. Advertisements with little or no text in them cost less and reach more people than those ads with more text in them.

- Call to action button. Depending on the communicative strategy of the advertisement it may include a call-to-action button in the lower right corner.

The following examples of image Facebook ads are based on one topic – politics. It is not the subject, nor the task of the paper to analyze political advertising but the goal is to inspect some differences while the theme is the same. Candidates' appearance has been a central concern for political campaign organizers for a long time (Schlesinger, 1994). Campaigners view candidates as a marketable asset, just like any product, service, or brand, and they do whatever it takes to make the “package” as attractive as possible for the consumer (i.e. voter). Thus, a good deal of work goes into making candidates more attractive, to the point of using Photoshop pictures of candidates for campaign purposes.

Donald J. Trump
Sponsored · 🌐

Like Page

Donate today and you could WIN the following:
(1) Dinner with Donald J. Trump and friends
(2) Flights for 2 people
(3) Accommodations for 2 people
Donate today to be automatically entered to WIN!

DINNER
with
TRUMP

ENTER
NOW

Only \$5 donation for your chance to WIN. Enter now!
Official website of Donald J. Trump for president.

DONALDJTRUMP.COM/DONATE

Donate Now

Not affiliated with Facebook

Like Comment Share

Figure 2. Political ad in Facebook with a call-to-action button

All the elements of the discussed structure are present: the logo or brand is the US president Trump; the term “Sponsored” is present to differentiate the ad from the organic news feed and in addition there is a notification at the bottom which reads “Not affiliated with Facebook”; the body text consists of several points which follow the “instruction” communicative strategy; the image and the image text are consistent with the 20 % text rule of Facebook; below the image there is a text that plays the role of the tagline and enhances the call-to-action; in addition there is a link to the official website; the call-to-action button leads to the place where users are able to donate in order to win. The campaign and the advertisement itself might be seen as following the “bottom-up” approach (Ananiev, 2013, p. 243) which implies the people from outside the party could take part in it by for instance giving their opinion.

The image shows a Facebook advertisement for Donald Trump. At the top left is a profile picture of Donald Trump, followed by the name "Donald J. Trump" and the text "Sponsored • Paid for by Donald J. Trump for President, Inc.". Below this is the main text of the ad: "We have an INVASION! So we are BUILDING THE WALL to STOP IT. Dems will sue us. But we want a SAFE COUNTRY!". This is followed by a paragraph: "It's CRITICAL that we STOP THE INVASION. Nancy Pelosi and Democrats have not negotiated in good faith to fund a wall at our Southern Border, proving that OBSTRUCTION is far more important to them than YOUR SAFETY....". Below the text is a large image featuring a black and white photo of Donald Trump pointing, with a dark background and white text. The text in the image reads: "TEXT 'TRUMP45' TO 88022", "NO MORE GAMES", "THIS IS A NATIONAL EMERGENCY", "FINISH THE WALL", and "ANY GIFT IN THE NEXT HOUR WILL BE QUADRUPLD". At the bottom of the image is a small box that says "Paid for by Donald J. Trump for President, Inc.". Below the image, there is a link "FINISH THE WALL" and the URL "WWW.DONALDJTRUMP.COM/DONATE". To the right of the link is a "Donate Now" button.

Figure 3a. Political ad in Facebook



Figure 3b. The figure of Uncle Sam used for a call-to-action

Figure 3a displays a Facebook advertisement of Trump calling for action to build a wall between the US and Mexico. All the elements of the ad structure are present. However, this ad has a slightly longer body text that consists of short sentences with verbs, excluding the last which is longer. The readability, in regard to having verbs is high. The basic appeal of the text is safety. The capitalized words enhance the feeling that something is wrong or that we should be careful and attend to the text with caution. The argument in favor of building the wall almost reached nuclear war dimensions and if we analyze the main appeals of nuclear energy is that it should be safe (Ampovska, 2013).

The image text does not follow the 20% rule but is used as an opposition of the huge figure of Trump meaning that the problem has reached presidential proportions. The “Finish the wall” serves as a tagline and the call-to-action button calls for a donation. The creative idea revolves around the allusion of old Uncle Sam notion of calling for action (figure 3b). Using this image makes it more probable for the user to click on the call-to-action button since a figure of great stature calls for his/her decision. The left-right placement of the visual elements has been kept, except the figure of Trump occupies more space than his predecessor.



Figure 4. Political advertisement for Hillary Clinton

As discussed, images play a key role in advertisements. This is especially important when it comes to political advertisement. However, figure 4 does not display any image of the candidate. In spite, it only calls for action. The ad has all the elements of the analyzed ad structure: brand and logo (Hillary Clinton); body text that consists of two sentences with high readability due to the presence of several verbs; an image with little text that calls for action; a tagline (Find where you vote!) which coincides with part of the image text. One possible option why there is no image of the candidate is that she preferred to be omitted in order to enhance the prominence of the call to action.

5.2. The carousel

The carousel is the other ad format to be analyzed. It may be placed in the news feed making it more likely to be seen and engaged by the user, according to the discussed terms of banner blindness and mental models. The news feed is the place where Facebook users spend most of their time and this placement increases the chances that an ad will be seen. The carousel ad format lets businesses show two or more images and/or video, headline, links or calls to action in a single ad (<https://www.facebook.com/business>). Users who see

the ad could scroll through the carousel cards from left to right and back again. Advertisers use this type of format to showcase products, property, service offerings, or events.

The main functions of the carousel are as follows:

- **To showcase products.** The separate cards of each product may lead to a different landing page. This would give users and potential customers more options and in turn it would raise the click-through rate of each card;
- **To tell a story.** Businesses could use images and/or videos in a successive manner to reveal a whole story. This would create a submerging narrative and in return a unique user experience;
- **To reveal special features of a single product or service.** The creative ad could display the product from different angles and perspectives so as to serve as an incentive to the user and potential customer;
- **To explain a process.** This serves more as an image type of advertising where instead of communicating the properties of a product the company could reveal its philosophy by showing a process or how its business works;
- **To create a large image.** This option lets the admen create a canvas for the user consisting of several frames, each of which could submerge the user in a better experience.

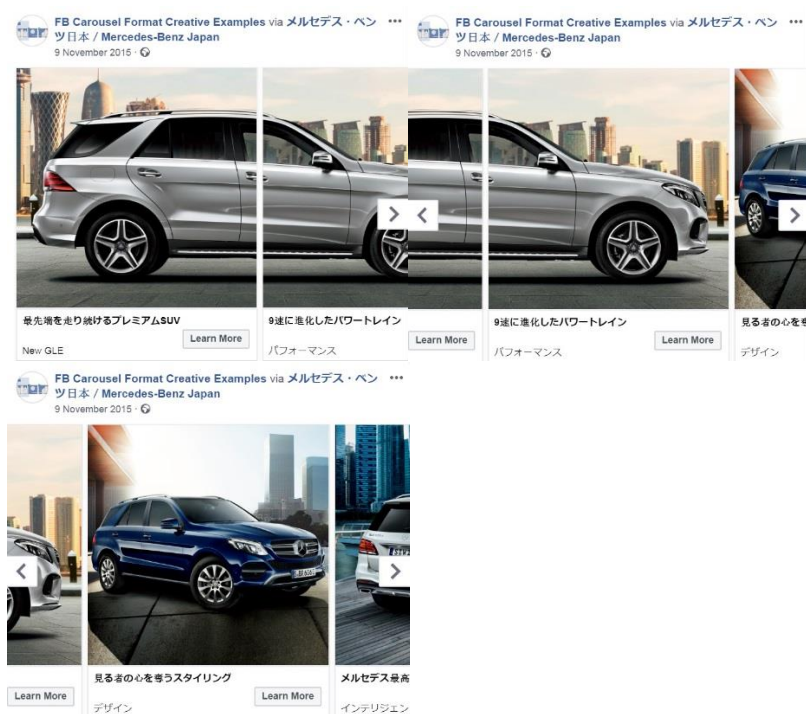


Figure 5. Facebook carousel ad showcasing different features of a product

Figure 5 is an example of one of the functions of the carousel ads on Facebook. It is used to showcase the advertised vehicle through various camera angles, ascribing diversity of choice. The structure of the ad is familiar to the ones discussed previously. It contains the brand and a link to the landing page. There is a headline and a call-to-action button named “learn more” which leads to a landing page with more information on the offer.



Figure 6. Facebook carousel ad creating a large image

Some creative advertisers choose to use Facebook carousel to create a canvas in order to submerge the online user while creating a better experience. They do this by attractive imagery and advertising titles. Each picture has a different headline attracting the user to act. All pictures have the same call-to-action button that would enable the user to play the game.

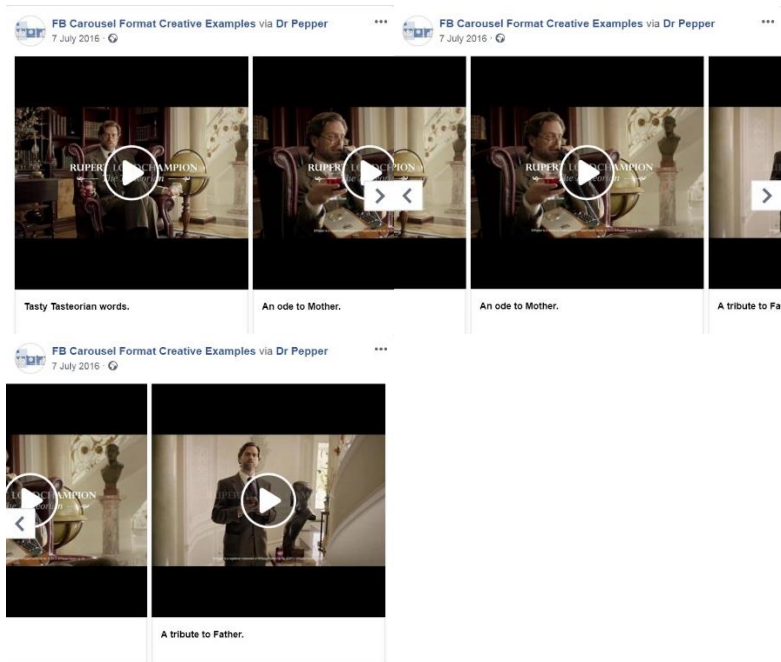


Figure 7. Facebook carousel ad telling a story

There are also options to use the Facebook carousel ads for creating brand awareness. The creative admen have used separate videos to tell a story. Using videos leads to a higher user engagement since it uses two sign systems, audio and visual, thus creating a synergy effect. All ads have different advertising headlines and of course different video content. The main character, however, is one and the same, leading to a smoother video selection transition.

Despite the different creative approaches Facebook carousel ads have one unique feature. The last card of the carousel does not contain the pointer arrow on the right where the user is accustomed to click in order to see the next card. However, he/she could unintentionally click on the same spot which would lead them to the company's landing page.

6. Conclusion

As the biggest social platform in the world Facebook offers businesses different ways to promote their products and/or services. The article analyzed two major ad formats in Facebook – the image and the carousel. Both of them were analyzed in the context and placement of the news feed which, according

to the theory based on banner blindness might prove as a more lucrative placement than the right-hand side position. The structure and content of the analyzed advertisements were investigated through the theoretical frame of the text advertisements. The general conclusion is that Facebook ads possess the same elements as the outdoor or print ads – slogan, headline, body text and tagline. And this is no coincidence since usually users have little time to spare on advertisements and perceive them as distractors. This is why for ads to receive more attention they should be as succinct as possible. The issues of banner blindness and mental models were discussed leading to the assumption that the news feed might prove to be a more effective ad placement in Facebook since users are accustomed to seeing ads on the right side of the webpage. The ads analyzed shed light on the creative aspects of advertising that were modified in order to fit the digital medium of Facebook. The conclusions may serve as a benchmark for companies that wish to create effective Facebook advertising in order to sell their products or services and/or create a long-standing relationship with their customers.

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