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Transformation of Audience Perception in Commercial Advertising with Emphasis on the Role of Digital Technologies

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Abstract

The aim of this study is to examine the transformation of the audience's role in commercial advertising over the period from 2010 to 2020. The primary focus of the research is on how the form and structure of advertisements—especially with the advent of digital technologies and interactive designs—have shifted the role of the audience from a passive receiver to an active and participatory agent. This study is conducted using a qualitative method with a descriptive-analytical approach. The data collection tools include library resources, scholarly articles, reputable websites, and the analysis of 14 selected advertising samples from both domestic and international brands. The samples include various advertising formats such as posters, stands, interactive panels, websites, and mobile applications. The data analysis is based on audience theories, particularly Park's theory. The review of samples shows that traditional advertisements, characterized by low interactivity, are predominantly visual and passive, and have limited impact on audience engagement. In contrast, modern interactive advertisements—such as those of Sprite, Telegram, or Digikala—offer higher levels of engagement, enabling the audience to participate, touch, and experience the content, thereby increasing cognitive retention and emotional and behavioral persuasion. Design type, technological platform, user interface, and dynamic graphics play key roles in this process. The findings of the study indicate that the form and format of advertising play a decisive role in defining the position of the audience. Modern advertisements, driven by interactive and technology-based designs, place the audience at the center of the communication process and achieve higher effectiveness. In contemporary advertising, the audience is not merely a message receiver but also a creator of meaning. The success of brands depends on a profound understanding of the needs, behaviors, and interaction styles of this new audience.

Keywords: audience perception, commercial advertising, interactive art, new media art

1. Introduction

In the contemporary landscape of commercial communication, the role and agency of the audience have undergone a profound transformation. This transformation has been catalyzed by the advent of digital technologies, the proliferation of interactive platforms, and the evolving nature of consumer engagement. No longer confined to the role of passive receivers, audiences today actively participate in shaping, interpreting, and disseminating advertising content. This shift, which spans



across the decade from 2010 to 2020, marks a fundamental redefinition of audience positioning in advertising frameworks, particularly within urban and digital contexts. As the nature of media consumption becomes increasingly decentralized and user-driven, understanding how the form and structure of advertisements influence audience engagement has become a critical area of inquiry (Abbasi, 2014; Esfandiary, 2019).

Historically, advertising functioned as a unidirectional flow of information from brand to consumer, anchored in mass communication theories where audiences were construed as homogeneous groups susceptible to persuasive messaging. However, this paradigm has shifted significantly. The contemporary audience is multifaceted, selective, and empowered by tools of interactivity and customization. Digital technologies have enabled this evolution by offering real-time responsiveness, personalized experiences, and multisensory engagement mechanisms that were previously unattainable in traditional media. As such, the study of audience dynamics in advertising has transitioned from passive reception models to active co-creation models, where meaning is negotiated rather than transmitted (Eliasi, 2023; Fathabadi, 2021).

A growing body of research highlights the implications of interactivity in advertising, particularly in terms of attention, memorability, and emotional resonance. Ashouri (2015), for example, underscores the importance of creativity and sensory stimulation in enhancing brand recall and psychological impact among diverse demographic segments (Ashouri, 2015). Similarly, Abbasi (2014) points to the emergence of interactive arts and installations in urban spaces, where the audience's bodily and emotional engagement becomes integral to the advertising experience (Abbasi, 2014). These findings suggest that the effectiveness of advertising is increasingly linked to its ability to trigger participation and foster a sense of agency in the viewer.

The role of interactivity has become particularly salient in the context of digital and guerrilla advertising, where brands use immersive designs and interactive technologies to attract and retain audience attention. For instance, Linardi, Lin, and Yeo (2024) demonstrate that customized digital advertisements, which align with the audience's self-concept and expectations, significantly enhance user engagement and behavioral responses (Linardi et al., 2024). This customization is often powered by algorithms that analyze user data to deliver tailored content, leading to a deeper and more personalized interaction with the brand. Furthermore, such personalization is frequently perceived as a value-added experience, contributing to a sense of control and satisfaction in the advertising encounter.

In parallel, the spatial dimension of advertising has also undergone reconfiguration. Traditional billboards and static posters are now complemented—or even replaced—by smart panels, digital screens, and interactive installations in public spaces. Fathabadi (2021) analyzes this shift through the lens of urban audience studies, emphasizing how the environment and the physical placement of advertisements mediate audience reactions and participatory behaviors (Fathabadi, 2021). This contextual sensitivity is crucial because it aligns the message not only with individual preferences but also with socio-cultural surroundings, thereby amplifying relevance and resonance.

Moreover, the psychological and emotional dimensions of audience behavior in advertising are increasingly acknowledged in modern marketing discourse. Manaviraad and Fatemi (2017) explore how hyperreal advertising—advertisements that simulate reality in exaggerated or idealized forms—encourages deeper emotional investment and imaginative immersion by the audience (Manaviraad & Fatemi, 2017). This simulated engagement creates a liminal space where the audience is simultaneously aware of the constructed nature of the advertisement and emotionally responsive to it. Such dynamics enhance the persuasive power of the ad by appealing not only to logic but also to affective and symbolic dimensions.

Digital platforms have also introduced new possibilities for user-generated content, reshaping the relationship between the advertiser and the consumer. The emergence of social media has allowed audiences to become active participants in content creation, dissemination, and even co-branding processes. Salimi Nia et al. (2024) propose a comprehensive digital marketing model grounded in electronic advertising, where engagement, interactivity, and network-based participation are central to value creation (Salimi Nia et al., 2024). In such models, audiences are not mere recipients but contributors to the lifecycle of the brand message. Their interactions—likes, shares, comments, and recreations—constitute a secondary wave of advertising that extends the message's reach and authenticity.

During the COVID-19 pandemic, the shift toward audience-centric advertising accelerated further as brands sought more sustainable and emotionally sensitive relationships with their consumers. Negm and Ghazal (2022) show how commercial



organizations adopted social marketing strategies to address audience anxieties and foster trust in uncertain times (Negm & Ghazal, 2022). These efforts were characterized by empathetic messaging, transparency, and interactivity, highlighting the growing ethical dimension in advertising practices where the emotional and psychological needs of the audience take precedence.

In addition to interactivity and emotional alignment, cultural and religious contexts also shape how audiences respond to advertising content. Esfandiary (2019) explores the dual identity of audiences in commercial and religious spheres, showing how audience receptivity is filtered through cultural norms and values (Esfandiary, 2019). This insight is particularly relevant in multicultural or conservative societies, where the design and delivery of advertisements must navigate complex social expectations to maintain credibility and appeal. Eskandari and Hajimozzafari (2015) argue that an in-depth understanding of the audience's sociocultural background is the "winning card" of effective advertising, particularly when campaigns are tailored to align with community norms and emotional triggers (Eskandari & Hajimozzafari, 2015).

Furthermore, advertising in the digital age has become inseparable from the architecture of social media platforms. Kulawardena (2024) emphasizes the role of social media advertising in cultivating brand loyalty, particularly in sectors like apparel retail where visual aesthetics and consumer identity are tightly interlinked (Kulawardena, 2024). The study reveals that interactive features, such as user polls, product tagging, and real-time feedback loops, significantly increase brand attachment and the likelihood of repeat engagement. This aligns with Ahadmotallegghi and Souri's (2016) research, which highlights that customer satisfaction in modern advertising is directly linked to the perceived responsiveness and interactivity of the campaign (Ahadmotallegghi & Souri, 2016).

The convergence of digital interactivity, emotional sensitivity, spatial design, and sociocultural awareness suggests that the contemporary advertising landscape is not merely about transmitting persuasive messages but about orchestrating holistic experiences that resonate with the audience on multiple levels. This transformation necessitates a rethinking of advertising strategies, from linear communication models to dialogical frameworks where the audience is both the recipient and the agent of meaning-making. As digital environments continue to evolve and audiences gain more autonomy over how and when they engage with advertising content, understanding the nuances of audience positioning becomes not only a theoretical imperative but also a strategic necessity.

In light of these developments, the present study seeks to analyze the transformation of the audience's role in commercial advertising during the period 2010–2020, with a particular emphasis on the impact of digital technologies and interactive design.

2. Methods and Materials

To conduct a precise, rigorous, and scientific study, selecting an appropriate research method is essential, as the research method not only determines the process of data collection and analysis but also guarantees the credibility of the research findings. In this study, which explores the position of the audience in commercial advertising with a focus on the 2010 to 2020 period, the researcher employed a qualitative research method to describe the objective, real, and systematic characteristics of phenomena. Data were collected using a library-based approach, including scientific articles, theses, books, and reputable online sources related to audience studies, new media, interactive advertising, and consumer psychology. These resources were extensively reviewed and extracted. Therefore, this research is classified as fundamental research, as its main objective is the development of theoretical knowledge regarding the relationship between the audience and commercial advertising, rather than the resolution of a specific practical or operational problem.

In the next step, the collected data were organized and categorized based on the research objective, which is a comparative analysis of the audience's position in modern advertising. To gain a clear understanding of dominant patterns in advertising behavior and the ways in which audiences interact with them, a comparison was made between various advertising methods across traditional and modern platforms. This comparison aimed to reveal whether the audience is merely exposed to choices or has become an active chooser.

The statistical population of the research consisted of 250 samples of commercial advertisements collected from domestic and international sources from 2010 to 2020. During the data refinement stage, many samples were excluded due to low image



quality, insufficient information, or inconsistency with social and cultural norms. Ultimately, 14 prominent and purposefully selected commercial advertisements were chosen for qualitative analysis. These samples were specifically drawn from globally and domestically recognized brands, companies, and platforms such as McDonald's, Apple, Digikala, Sprite, Carlsberg, Telegram, Instagram, Singapore Tourism, and other creative advertising projects.

The sampling method used in this study was non-random and purposive. In other words, from among the numerous advertisements, samples were selected that, in terms of form, content, and technology, directly interacted with the audience and demonstrated a transformation in the audience's role. The data collection tools included library study, documentation using printed and digital sources, computers, cameras, and online searches. Additionally, tools for information recording such as note-taking, table construction, and the design of standardized forms for storing information and advertisement images were employed to allow for precise categorization of data.

The data collection method was based on a systematic review of the literature, scientific documentation, advertising images, media data, and content analysis. Given the descriptive-analytical nature of the research, the final stage involved using qualitative data analysis to uncover the latent meanings within advertising forms and content. This analysis, which was also conducted in a comparative manner, involved comparing the selected advertisements to identify differences and similarities in the audience's interaction, level of participation, role in meaning-making, and whether they were passively targeted or actively choosing. On this basis, a scientific and theoretical conclusion regarding the transformation of the audience's position in contemporary commercial advertising was reached.

3. Findings and Results

The findings of the study are the result of a detailed analysis of selected commercial advertisements from 2010 to 2020, using a qualitative and descriptive approach. This section seeks to demonstrate, based on the collected data, how modern technologies, methods of message presentation, visual forms, and interactive structures have transformed the role of the audience in advertising. It also explores the extent to which audiences participate in these advertising models, how they have shifted from passive consumers to active participants, and how they have come to influence advertising decisions.

The findings are presented with the goal of answering the central research questions: "How is the audience perceived in modern advertising?" and "What tools and formats enable more effective interaction with the audience?" These findings will be analyzed in detail.

The basis for the analysis of the cases in this section is audience theory and its position, which was elaborated in Chapter Two of the thesis. In the following, we first present audience stratification through tables 1 and 2, followed by the presentation, introduction, analysis, and interpretation of selected case studies.

Table 1. Shared Levels of Audience and Elements

Shared Category	Audience Function	Encounter Model	Existence	Interactive Encounter
Ordinary Audience	Visual	Ineffective	Ineffective: Continuity of existence without audience presence	Viewing and evaluation
Interactive Audience	Tactile	Low impact	Transformation in the presence of the audience	Intervention
Highly Interactive and Participatory Audience	Constructive	Effective and efficient	Non-existence in the absence of the audience	Innovation, creation, and shaping

Table 2. Elements and Interactive Levels

Design Foundation	Design Elements	User Interface	Interactive Level	Slogan
Visual relationship	Dynamic graphics	Hardware	Low	"Look at me"
Visual and usage planning relationship	Selective and variable graphics	Hardware and software	Medium	"Touch me"
Design experience	Random graphics	Motion, tactile	High	"Create me"





Figure 1. McDonald's Guerrilla Poster

The McDonald's fast-food advertisement poster, executed by the AltTerrain agency in an urban setting in Chicago, was implemented in a guerrilla format and installed on walls and public passageways as a large glossy poster. The advertisement was designed in black and white with a checkered aesthetic to create visual contrast and enhance memorability. The level of interaction in this advertisement is low and purely visual; it lacks visual shock, and only its guerrilla execution attracts attention. The advertisement's impact depends on how the audience connects with the environment, and due to individual personality differences, reactions among passersby vary—some may not engage at all. Despite its traditional format, the reputable McDonald's brand draws attention and facilitates perceptual registration in the audience's mind; however, the ad is assessed as weak in terms of persuasive impact. The target audience includes individuals of all genders, from teenagers to the elderly. According to Park's theoretical classification, the audience of this advertisement is at the ordinary level, with a visual function, no effective interaction, and limited to an initial viewing encounter.



Figure 2. Virgin Media High-Speed Service

The high-speed service advertisement by Virgin Media was installed as a printed stand within a glass-enclosed bus station in London. Leveraging a high-traffic location, it aims to use the pause of passersby to enhance visibility and memorability. Its

design follows a surrealistic style, creating a perceptual gap between reality and fantasy to capture the viewer's attention. The interactive level is low and limited to visual engagement, featuring dynamic graphics and a hardware-based interface. The advertisement employs visual shock and logical appeal but is limited in effective communication due to personality differences and lack of real interaction. From a perceptual perspective, the ad emphasizes emotion and imagination, evoking relatively positive sentiment, but is rated weak in terms of audience persuasion. The target group includes mostly male youth to adults. Based on Park's theory, the audience is at an ordinary level, with only visual interaction and no meaningful role in the advertising process, and the advertisement maintains its effect even without active audience presence.



Figure 3. Sprite Shower

The interactive Sprite advertisement, created by Ogilvy in Brazil, features a giant soda dispenser model equipped with a water shower and the brand logo, allowing users to pull a lever and stand under artificial rain. This surrealistic ad attracts more than 1,500 people daily. Its design combines visual and interactive elements with a medium level of physical engagement and utilizes both hardware and software to facilitate audience interaction. The advertisement delivers visual shock through emotional appeal and incorporates cultural cues (e.g., post-swimming showers) to establish cultural relevance. By triggering emotions, recognizing user needs, and designing a tangible experience, the advertisement reaches a high level of cognitive and perceptual engagement, leading to non-verbal persuasion and behavioral change. The target audience consists of adolescents to middle-aged individuals of all genders. According to Park's theory, the audience is classified as interactive and effective, with their presence and participation directly influencing the function and meaning-making of the advertisement.

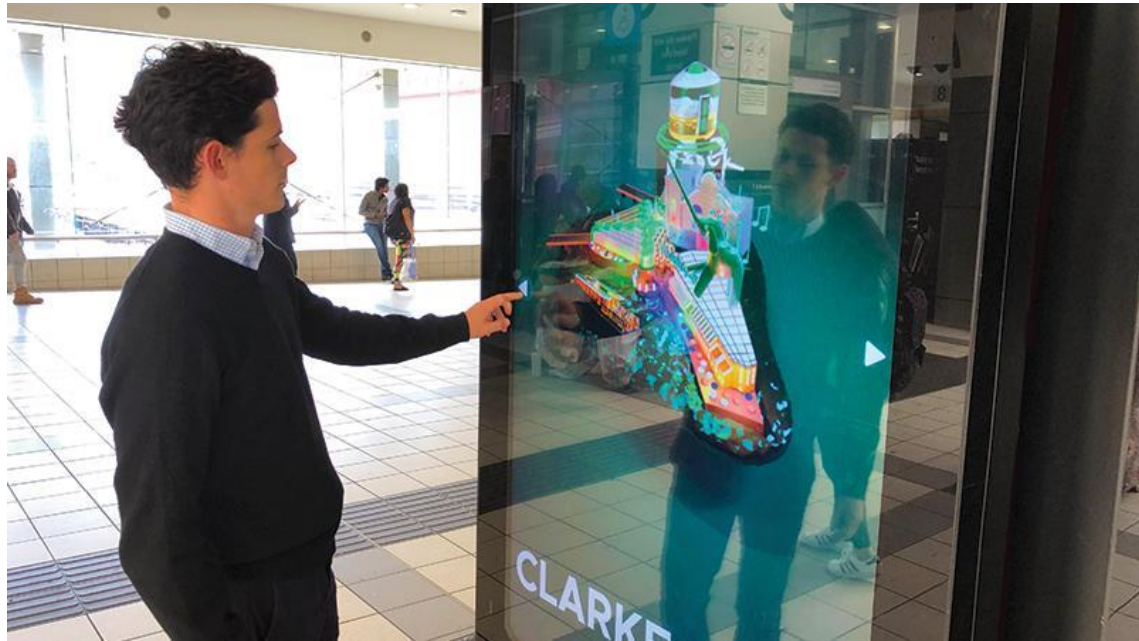


Figure 4. Singapore Tourism

The Singapore tourism advertisement, produced by oohmedia, includes a large interactive touch panel placed in a public space designed to introduce urban attractions such as restaurants, shopping centers, and nightlife activities. The advertisement is visually designed with a selective and variable graphical structure, employing a hardware and software user interface with a medium level of touch-based interaction. The use of advanced technology and public placement creates visual shock accompanied by logical appeal, providing the audience with useful information that generates satisfaction and mental engagement. From a perceptual analysis, this multimedia advertisement serves a social function and meets the individual needs of the user. The persuasion process occurs through direct access to practical information. The target audience is middle-aged to elderly individuals of both genders. Based on Park's theory, the audience in this advertisement is interactive, with a tactile function and an effective, interventionist role, as the transformation of the advertisement relies on the audience's active presence.

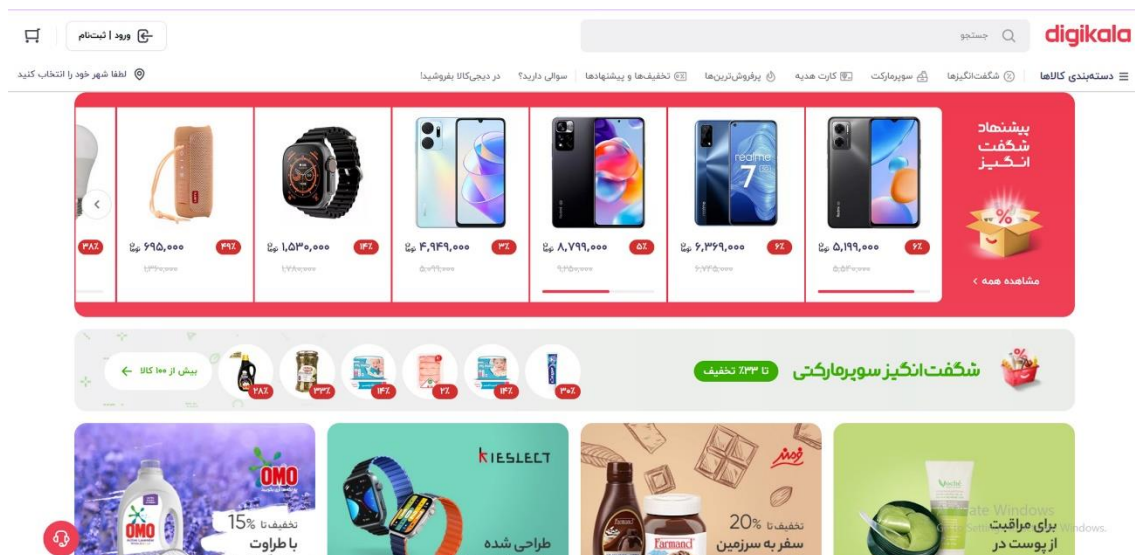


Figure 5. Digikala

Digikala's website, as an e-commerce platform developed by Fan Avazeh Innovators Company, offers a wide variety of products and broad accessibility on the internet. The site's design is based on user experience, with a dynamic and touch-based user interface, and exhibits a high level of interactivity. The platform establishes direct human-machine interaction using both visual and textual elements and is accessible to users with varying levels of digital literacy. Digikala adopts a user-centered

approach by respecting cultural and religious considerations and presenting products aligned with societal norms. From a perceptual standpoint, the site fosters attention and positive attitudes through user satisfaction and shared shopping experiences. Features such as free shipping and discounts lead to audience persuasion and changes in purchasing behavior. Its target audience encompasses a wide demographic, from teenagers to seniors of all genders. According to Park's theory, the Digikala audience is interactive, with a tactile and participatory function, and although seemingly low-impact, their presence transforms the purchasing process and contributes to the advertisement's meaning-making.

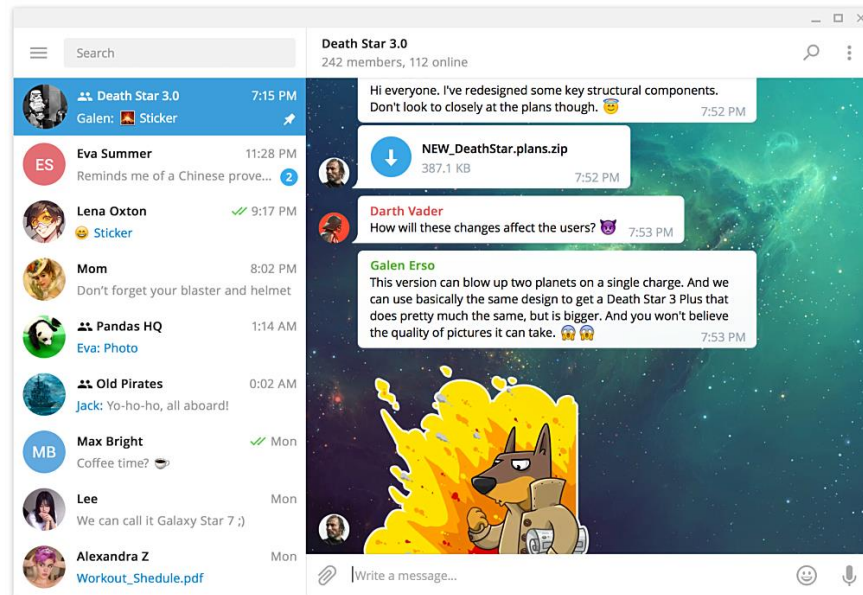


Figure 6. Telegram

Telegram, an interactive messaging platform focused on speed and security, was designed by Pavel Durov and operates in the virtual space, allowing for message and file sharing, as well as the creation of groups and channels with unlimited members. Its design is based on visual relationships and selective graphics, combining hardware and software for a touch-based, medium-level interaction. The platform facilitates direct human-machine communication and provides users with a socially active role through daily content and information sharing. Telegram accommodates cultural norms, local customs, and geographic diversity, creating a suitable environment for transregional communication. Its popularity across age groups, from teenagers to seniors of both genders, stems from its responsiveness to user needs. In terms of persuasion, it influences cognition and behavior using both verbal and non-verbal tools and fosters a sense of free choice, though a form of psychological compulsion may underlie this sense. According to Park's theory, the audience in this medium is interactive, tactile, and interventionist, and their active role reshapes meaning and drives communication dynamics on the platform.

Based on the analysis of the samples examined in this study, it is evident that the format and presentation of advertisements significantly influence the nature of interaction and level of audience engagement. The design style, delivery platform, interactive level, and visual communication method directly affect the advertisement's impact on its audience. Traditional and one-way advertisements such as the McDonald's poster and the bus stop stand, despite utilizing attractive graphics and sometimes surrealistic styles, generally have a low level of interaction and are purely visual, resulting in limited and passive audience engagement and persuasion. In contrast, advertisements that employ modern technologies and allow for touch, mobility, selection, and direct action—such as the interactive Sprite shower, Singapore tourism panel, Telegram application, and Digikala website—demonstrate medium to high levels of interactivity and successfully transform the audience from a mere consumer to an active participant in the advertising process. In these formats, the audience not only receives the message but also experiences it, personalizes it, and, in some cases, becomes a distributor of the content within social or networked contexts. Therefore, it can be concluded that the more an advertisement shifts from static to dynamic and from one-way to interactive communication, the more it enhances persuasion, mental retention, and emotional and behavioral engagement. This finding offers a clear answer to the research question regarding the audience's role in modern commercial advertising: in contemporary advertising formats, the audience is no longer just a viewer or listener but becomes a co-creator, engages in mutual interaction, and becomes an integral part of the advertising process.

4. Discussion and Conclusion

The findings of this study provide significant insight into the evolving role of the audience in commercial advertising between 2010 and 2020. The comparative analysis of selected advertisements revealed a distinct shift from passive audience interaction in traditional formats to increasingly active and participatory roles in technologically advanced and digitally interactive advertisements. This evolution is marked by heightened engagement, emotional resonance, and cognitive involvement, particularly when advertisements incorporate touch-based interactivity, personalization, and user-generated experiences. Traditional advertisements such as the McDonald's guerrilla poster or Virgin Media's static bus stop installation demonstrated limited interactive features, resulting in lower levels of audience participation and weaker persuasive outcomes. In contrast, modern advertisements, including the interactive Sprite shower, Singapore Tourism's digital panel, and the Digikala and Telegram platforms, significantly elevated the role of the audience by integrating elements of physical interaction, multimedia responsiveness, and real-time customization.

These findings align with the conceptual frameworks outlined by scholars who emphasize the centrality of interactivity and audience empowerment in contemporary advertising. For example, Abbasi (2014) emphasizes that audience agency in interactive art and advertising installations transforms the viewer from an observer into a co-creator of meaning, an insight substantiated by the immersive experiences observed in the Sprite and Digikala campaigns (Abbasi, 2014). These experiences not only captured user attention but also triggered emotional and behavioral engagement, suggesting a fundamental reconfiguration of the audience-advertiser relationship. Similarly, Esfandiary (2019) posits that modern advertising must consider the dual identity of audiences—both as consumers and culturally embedded agents—when crafting messages, especially in societies where religious or ethical norms influence interpretation and response (Esfandiary, 2019). The case of Digikala is particularly illustrative in this regard, as the platform's success is partly attributable to its alignment with cultural sensitivities and religious considerations in its product presentation.

The analysis of interactive platforms also reflects the findings of Eliasi (2023), who asserts that the rise of audience studies reflects the shift from top-down communication to network-based, participatory models of influence (Eliasi, 2023). In advertisements like those by Telegram and Digikala, the role of the audience goes beyond consumption to include content generation, feedback, and redistribution, which mirror Eliasi's notion of distributed communicative power. This power reallocation has significant implications for brand loyalty and consumer advocacy, as participation enhances emotional connection and perceived authenticity.

Moreover, the study supports the idea proposed by Fathabadi (2021) that urban advertising is most effective when it accounts for the spatial, technological, and emotional positioning of its audience (Fathabadi, 2021). In environments such as the Singapore Tourism installation, the integration of public space and digital interaction allowed audiences to engage with content contextually, aligning the advertising message with their immediate surroundings and social intentions. The effectiveness of such approaches underscores the importance of environmental and situational awareness in designing persuasive advertising experiences.

Furthermore, this research highlights the cognitive and emotional layers of interaction that contribute to deeper audience persuasion. Ashouri (2015) underscores the role of creativity and aesthetic appeal in increasing memorability and engagement, a finding mirrored in advertisements employing surrealist design or emotional symbolism, such as Virgin Media's bus stop ad or the Sprite shower installation (Ashouri, 2015). These advertisements employed visual and conceptual devices that created perceptual dissonance or narrative engagement, drawing the audience into interpretive processes that went beyond simple exposure. Such techniques not only attract attention but also promote message retention and behavioral intent.

Importantly, the findings also resonate with Manaviraad and Fatemi's (2017) analysis of hyperreal advertising, where exaggerated realism and immersive experiences serve to blur the boundaries between reality and simulation, enhancing emotional resonance and symbolic engagement (Manaviraad & Fatemi, 2017). The Sprite interactive shower exemplifies this concept by transforming a mundane hygienic act into a branded, theatrical experience that directly involves the audience in the advertising act. This level of sensory and emotional stimulation illustrates how advertising can evolve into an experiential narrative rather than a mere informational broadcast.

The study further supports research conducted by Linardi, Lin, and Yeo (2024), who argue that personalized and visually dynamic digital advertising, when aligned with audience self-concept and expectations, leads to greater effectiveness and loyalty (Linardi et al., 2024). Advertisements that allow for user customization or that reflect user identities—like Telegram's open communication platform or Digikala's product filtering—resonate more effectively with diverse audiences. These platforms not only serve transactional functions but also construct social identities, enabling users to experience advertising as a form of personal expression or community belonging.

Additionally, the results reinforce the role of responsiveness and feedback loops in enhancing consumer satisfaction, a finding previously emphasized by Ahadmotallegheh and Souri (2016) (Ahadmotallegheh & Souri, 2016). In digital environments, where users can immediately interact with content, rate products, leave comments, or influence algorithmic suggestions, the sense of empowerment and recognition contributes directly to increased consumer satisfaction and message effectiveness. This feedback loop also allows advertisers to adjust content in real-time, increasing relevance and engagement.

Furthermore, the role of social and moral responsibility in advertising effectiveness became evident during the COVID-19 pandemic, as shown in the work of Negm and Ghazal (2022) (Negm & Ghazal, 2022). Brands that adopted socially aware messaging and demonstrated empathy through their communication strategies gained audience trust and long-term loyalty. This finding is applicable in broader contexts, suggesting that audiences respond positively to campaigns that reflect social consciousness, transparency, and mutual respect, all of which are integral to audience empowerment.

In the context of social media and brand loyalty, the findings confirm Kulawardena's (2024) conclusion that interactive features in digital platforms, such as polls, comment threads, and embedded shopping options, significantly enhance consumer-brand relationships (Kulawardena, 2024). The effectiveness of Digikala's web design and Telegram's messaging infrastructure reflect how integrated interactivity fosters not only engagement but also community-building around brand identity. These insights further validate the principle that the audience, when treated as a collaborator rather than a target, becomes a strategic asset in the communication process.

Finally, Eskandari and Hajimozzafari (2015) highlight that understanding the audience's social, cultural, and emotional landscape is critical to advertising success (Eskandari & Hajimozzafari, 2015). The differences in audience response observed across the advertisements studied—ranging from emotional excitement to passive disinterest—underscore the importance of context-specific design. Advertisements that ignored these nuances were found to be less persuasive, regardless of their aesthetic or technical quality.

In summary, this study contributes to the growing recognition that the audience is no longer a passive entity but a dynamic co-creator in the advertising process. The transition from static, one-directional advertising to immersive, interactive formats demonstrates that audience engagement is contingent upon multiple factors: technological design, cultural context, emotional depth, and participatory mechanisms. As advertisers continue to explore new digital formats and platforms, understanding these variables will be essential to crafting effective, memorable, and ethically resonant campaigns.

This study is inherently limited by its qualitative nature and the subjectivity involved in interpreting visual and interactive advertisements. Although rich in depth and contextual analysis, the findings may not be generalizable to all audiences or advertising formats. Moreover, the sample size—restricted to 14 selected advertisements—may not fully capture the diversity of advertising strategies employed globally. The study also focuses on a specific timeframe (2010–2020), which may not reflect more recent developments in artificial intelligence, augmented reality, and algorithmic targeting that are shaping the next generation of advertising.

Future studies could expand the sample size and include a broader range of advertising media, including emerging formats such as virtual reality and AI-generated content. Quantitative methods such as experimental designs and audience surveys could complement the current findings by measuring behavioral outcomes and emotional responses with greater precision. Furthermore, longitudinal studies could track how audience engagement evolves over time in response to specific advertising interventions, offering more nuanced insights into the dynamics of persuasion and participation.

Advertisers and marketing professionals should prioritize the integration of interactivity, personalization, and cultural relevance in campaign design. Understanding audience expectations and preferences is crucial, and tools such as data analytics, user feedback, and ethnographic research should be employed to inform content strategies. Emphasizing emotional



engagement, participatory experiences, and ethical messaging can significantly enhance the effectiveness of advertising efforts, particularly in a saturated digital environment where attention is both fragmented and contested.

Author Contribution

Extracted article from the thesis titled "Audience Analysis in the Evolution of Commercial Advertising (Between 2010 and 2020)", Faculty of Art, Shahed University. Authors equally contributed to this article.

Ethical Considerations

All procedures performed in this study were under the ethical standards.

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Conflict of Interest

The authors report no conflict of interest.

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